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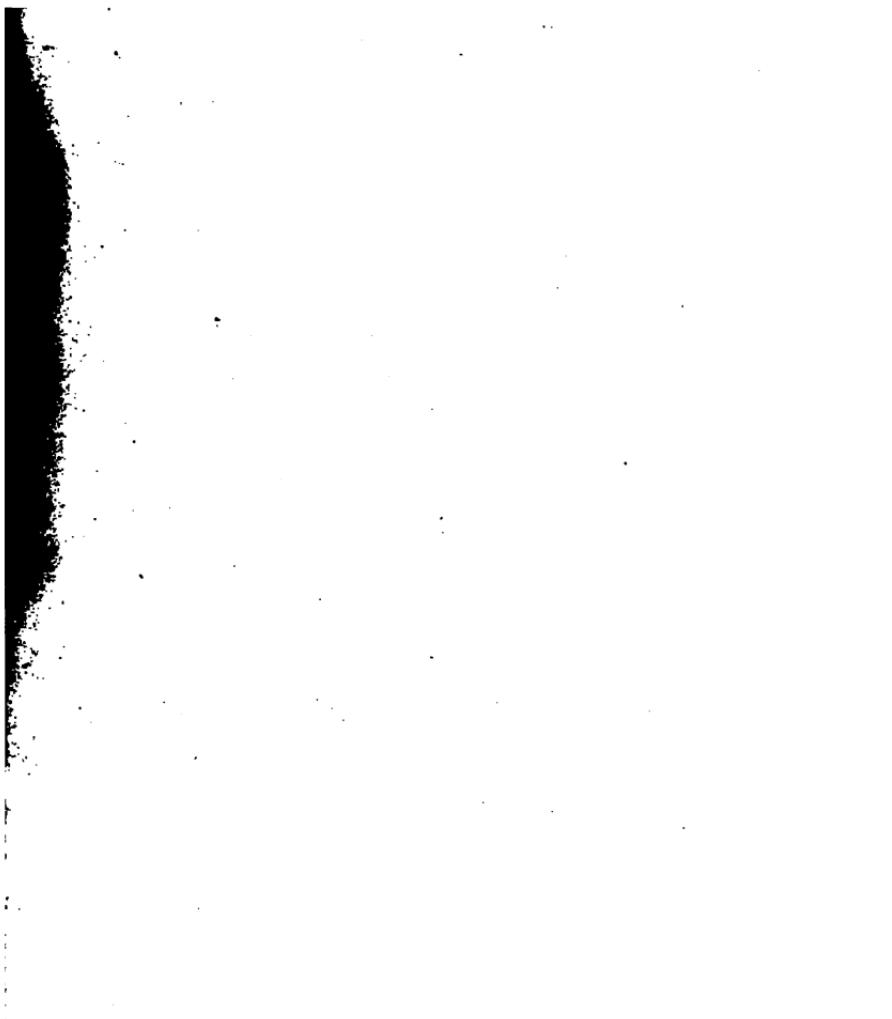
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48.1791.







THE CRITICAL
FRENCH PRONOUNCING
VOCABULARY.

—
BEING A COMPENDIOUS AND COMPLETE
COLLECTION OF

FRENCH AND ENGLISH LINGUAL SOUNDS,
ANALOGICALLY COMPARED.

—
BY MARIN DE LA VOYE,

AUTHOR OF
THE NEW FRENCH AND ENGLISH LEXICON;
THE COMPARATIVE FRENCH GRAMMAR AND PHRASEOLOGICAL REFERENCE BOOK;
FRENCH MISCELLANIES; MORAL TALES, ETC. ETC.

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PREFACE.

THIS is a kind of addendum to the Author's New Phraseological Reference Book, and Comparative Grammar, in which it is sometimes referred to.

The writer's object in composing this Critical Pronouncing Vocabulary, was that of placing within the reach of beginners a small and accessible volume, within which they could instantly find the pronunciation of any French letter, syllable, or word, in whatever oral situation it might appear. Being somewhat similar to Walker's Pronouncing Dictionary, the plan is more familiar to the generality of English students. No lingual sound of any kind has been recommended in it, which is not sanctioned by the best authorities. Where any orthoëpic difficulties have occurred, the subject has been thoroughly discussed, examples given, and conclusive directions, sanctioned by grammarians of undisputed celebrity, clearly illustrated, for the enquirer's use.

French lessons have been collected at the end of the book for the purpose of serving as graduated exercises in pronunciation. A set of questions also has been added, more effectually to assist masters in the tuition of their pupils.

Nothing, it is humbly thought, has been omitted, that could in any degree facilitate the practical use of scientific as well as rudimental principles on correct and Modern French reading and speaking.

PREFATORY EXTRACTS.

TRANSLATION.

“ We shall address ourselves only to minds of a studious, reflecting and teachable character; more especially to those who are naturally well-disposed; for we feel confident, that, with such readers, we cannot fail to be successful; we shall find it easy to convince them that pronunciation may be illustrated by figurative sounds.

“ It will, however, be right for them to recollect, that figurative pronunciation is not always represented by a combination of letters agreeable to the sight. The eye frequently meets letters jumbled together for the purpose of exhibiting words by a kind of physical process, when no degree of analogy seems to exist between them; this arises from the rare cases in which readers are called upon to read alphabetical characters so combined. In order to reap a fair advantage from figurative instructions on pronunciation, the student's intellectual powers should constantly be on the alert; it becomes necessary, that the reader should lend himself to the method, and place entire trust on the work to which he refers.”—*Grammaire de NAPOLÉON LANDAIS*.

Examples in NAPOLÉON LANDAIS' *Dictionnaire des Dictionnaires*:—*Basse-cour*, bâcekour.—*Capitation*, kapitâcion.—*Dinatoire*, dina-toare, etc.

[From a *Dictionnaire Universel* by BOISTE.]

“ Il est certain que, dans plusieurs cas, ces figures sont nécessaires pour les jeunes gens. Exemples: *énivrant*, an-ni-; *méconnaissable*, -könèçäblë; *tisane*, -zänë.”

[From the *Dictionnaire de l'Académie*.]

Examples:—*Geblage*, dans ce mot et dans les trois suivants, on prononce *jö*.—*Initier*, on prononce *inicier*.—*Quintuple*, on prononce *cuin*, etc.

[From NOËL ET CHAPSAL'S *Grammaire française*.]

Oi se prononce *è* dans *roide*, excepté dans le haut style, où l'on prononce *roade*.—*X* a le son de *gz* dans *Xantippe*; et celui de *ss* dans *Bruxelles*.

[From NOËL ET CHAPSA'S *Nouveau Dictionnaire de la Langue française.*]

Bordoyer, bordoa-iер.—*Caisse*, kèce.—*Décoction*, dékokcion.—*Guinée*, ghiné, etc.

[From various authorities.]

Examples:—*Accident*, aqſident: WAILLY.—*Indemnité*, eindame-nté: BONIFACE.—*Neuf hommes*, neu-vhommes: G. DUUVIVIER.—*Des crocs en jambe*, des crok-zen jambe:—A. LEMAIRE.

All the preceding quotations (and a great many more which might have been produced) have been collected here to prove that the pronunciation of words has often been, and may be, clearly illustrated by the judicious use of auxiliary letters and signs representing equivalent sounds.

There are writers and teachers who object to this method of instruction, declaring that the result can never be satisfactory. With regard to a few cases, their opinion deserves a certain degree of attention; but, in a large majority of instances, such a judgment is both intemperate and prejudiced. Walker's excellent Critical Pronouncing Dictionary establishes, beyond doubt, in the English reader's mind, the feasibility and use of such a system of communication.

When two languages are taught, such as the English and French, the one by the assistance of the other, it appears very rational to attempt a definition of lingual sounds, through corresponding equivalents, represented, either by simple letters for syllables, or by analogical combinations, universally acknowledged to be pronounced in the way required. This process, insufficient as it may be, with respect to a very small number of letters

and syllables, affords so much aid in the study of pronunciation, that it would be *ungenerous*, as well as *pusillanimous*, to neglect its adoption. Ungenerous, because it wou'd be interestedly withholding sources of self-instruction from a vast number of beginners ; pusillanimous, because it would betray an apprehension, felt by the writer or teacher, of not being able to defend the theory.

Let it be justly pointed out in this place, that an intimate acquaintance with both languages is absolutely indispensable, for the purpose of proving orthoëpic similarities between English and French lingual sounds ; consequently, a comparatively small minority of persons are competent to form a fair estimate of the value of the figurative system exhibited in this book.

Whenever it happens that objections are raised against the practice of imparting pronunciation by a plan of instruction similar to that of this orthoëpist, the disputant should be requested, in the presence of French and English hearers, to read out a page of good composition in the prose and poetry of each language. Both tests proving his proficiency, would entitle him to a right of pronouncing on the matter: nothing short of this two-fold knowledge should be deemed sufficient to merit the confidence of English learners.

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NOTICE.

BESIDES the various Directions, etc. given in pages 4, 62, 67, 68, and 72, it has been suggested that a *preliminary key* would be particularly useful; we therefore beg to draw the reader's attention to the subsequent lines.

Supposing that a Beginner has, by the assistance of the Vocabulary alone, to read out loud the following passage :

“Calypso ne pouvait se consoler du départ d'Ulysse, dans sa douleur elle se trouvait malheureuse d'être immortelle.”

He should simply look for

Ca, l at the beginning of syllables, *y, p* at the end of syllables, *so—ne—p* at the beginning of words, *ou, v* at the beginning of syllables, *ait—se—c* at the beginning of words, *on, so, l* at the beginning of syllables, *er—du—dé, p* at the beginning of syllables, *art—d', u, l* at the beginning of syllables, *ysse* the same as *isse—d, ans—sa—d, ou, l, eur—elle—se—t, r, ou, v, ait—m, al, h, eu, r, euse—d', être—im, m, or, t, elle.*

And see furthermore Articles 46, 47, etc. page 80, bearing in mind that Rome was not built in a day.

NEW
CRITICAL FRENCH PRONOUNCING
VOCABULARY,

ETC. ETC

ENGLISH ANALOGICAL SOUNDS.

The Pronunciation of the subsequent sounds is very nearly similar to that of the French Vowels and of many French Consonants and Syllables :

1 bâr. 2 bât. 3 bârd. 4 hâr. 5 bâd. 6 thârâ. 7 pîn. 8 nô. 9 shôt.
10 môre. 11 nôte. 12 gâde. 13 day. 14 bê. 15 thême. 16 war. 17 yôu.
18 vaunt. 19 can't. 20 don't. 21 uncle. 22 leisûre. 23 gîg. 24 bale.

 The small Roman letters, in the preceding lines, without figures over them, are not intended for reference; they merely serve to complete the words. The letters *having figures over them*, and all the *italic letters*, are the only characters to be consulted throughout the work. The numbers *on the left side* refer to the Notes which follow.

NOTES ON THE " ENGLISH ANALOGICAL SOUNDS "
FOUND AT THE TOP OF THE FOLLOWING PAGES.

(1.) *Bard*, the French noun, in which *d* is perfectly silent, is pronounced exactly as the English word *BAE*, given here. Drop the *b* and *r* of this monosyllable; you will have the French *a* used in *la, ma, ta, sa, papa, etc.*

bär. båt. bård. hér båd. théré. pln. nô. shôt. môrë. nôte. gâde.

(2.) This å would be more analogous in sound with French *a* of *chatte*, *latte*, *natte*, etc. were it to partake a little more of the character of å in *BÅR*.

(3.) The *a* of *bard*, *calf*, *path*, *psalm*, with a very little time more bestowed upon its utterance, answers very nearly to the French â of *pâtre*, *emplâtre*, *âme*, *âne*, etc. See ð in the Table.

As the sounding of å requires to be distinctly kept up until the speaker has reached that of *d* in *bard*, *f* in *calf*, *th* in *path*, and *m* in *psalm*, it is considered by people equally conversant with both languages, that such an English *a* bears a great analogy with â of the French words *blâme*, *gâte*, *hâte*, *pâte*, etc.

(4.) French *e* of monosyllables, and *eu* of final *euf*, *euble*, *eur*, etc., cannot be better illustrated in English than by the *e* of *her*, the *u* of *but*, the *i* of *stir*, or the *o* of *love*.

(5.) *Ea* of *dead*, and *ie* of *married*, would answer as well as *e* of *bed*.

(6.) *Ai* of *pair*, *ea* of *bear*, or *a* of *dare*, answers as well as the first *e* of *there*. French final unaccented *e*, is perfectly similar to å; this *e* is slightly sounded in poetry before a word beginning with a consonant. See the Author's *Comparative French Grammar*.

(7.) This i and that of *bit*, *fill*, *him*, *miss*, etc., answer well to the sound of French *i* preceding a single or a double consonant with final unaccented *e*. See *ge*, *re*, *se*, *ze*, *gn* and double *ll* for exceptions.

(8.) *Ow* of *blow*, or *oa* of *floating*, *soapy*, and *oe* of *sloe*, will do as well as *o* of *no*.

(9, 10.) The *o* of *not* has a sound differing from that of *o* in *more*; the latter is broader than the former. This is exactly the case for the French *o* of words preceding single and double consonants with final unaccented *e*; and for *o* of words in which it precedes final *r* or *re*. The *r* in *re* of *more*, to answer better to the sound in request, must be slightly rattled in the throat.

(11.) *Oa* of *boat*, *moan*; *ow* of *bowl*, or *ou* of *soul*, may stand in lieu of *o* in *note*. French ô, when it does not belong to a monosyllable, is a long sound; and considering that a vowel in English is lengthened by the addition of a final syllable ending with an *e*, as *man*, *mane*; *pin*, *pine*; *rob*, *robe*; the *o* of *note*, uttered slowly, seems the nearest equivalent English letter similar to French ô.

(12.) *Gude*; see the letter *u* in the Table.

(13.) *a* of *Bacon*, *Cato*; *ey* of *bey*, *dey*, like *ay* of *day*, *gay*, have a sound nearly similar to é of *vérité*, *éternité*, etc.

(14, 15.) The necessity of keeping up the sound of *e* in *theme*,

day. bē. thème. war. you. vaunt. can't. don't. uncle. leisure. gig. sale.

until the articulation of *me* is completed, gives that *e* the long sound of French accented *t* in *dime*, *gile*, *île*. *Ea* of *beam*, *ee* of *beet*, *ie* of *mien*, are likewise all three very close imitations of long French *t*. *Be*, as well as *knee*, *sea*, contain each a sound that may fairly be used for French *i* in *ici*, *lit*, *mis*, *riz*, etc.

There is in English a sound of final *m*; example: *catechism*, *rhythm*, etc., which has no equivalent in the French language.

(16.) French *oi* of *moi*, *toi*, *roi*, etc. seems rather better exemplified by the *o* of *no*, and *a* of *car*, both uttered quickly together.

* * * Opinions are very much divided on the correct pronunciation of *oi*. See the Author's *Phraseological Reference Book*.

(17.) *Oo* of *too*, *ew* of *flew*, *ue* of *blue*, and *o* of *do*, will answer as well as *ou* of *you*.

(18.) In *vaunt*, the sound of *n* must be entirely dropt. Pure French nasals must be pronounced as if one's nostrils were compressed at the time of articulation. See *am*, *an*, *em*, *en*.

(19.) Although the *an* of *can't*, *shan't*, is almost the sound required, it will be improved by paying attention to the pressure of the nostrils alluded to in Art. 18, and by dropping entirely the sound of *n*. Whenever an *n* is heard, the syllable is not a perfect nasal. See letter *n* in the Table.

(20.) *Don't*, *won't*, produce each of them a nasal, very nearly answering to French *on*; see (18) and (19).

(21.) In *uncle*, as it is often pronounced, there is a French nasal answering to *um* and *un*; the *cle* is of course to be perfectly silent.

OBSERVE that the pronunciation of French nasals, French *u*, deep sounded *eu* of final *eufs*, *eux*, *euse*, etc., and *œu* of such words as *vœux*, *neuds*, etc., can only be correctly obtained by imitating the sounds uttered by well-educated natives.

(22.) If *z* of *azure*, *seizure*, be better understood, it is as good as *s* of *pleasure*, *measure*, etc.

(23.) The two *g*'s of this word bear sounds of frequent recurrence in French speaking. French *g* never has, however, the sound here illustrated, either before *i* or *e*, in which cases it is invariably pronounced as *s* in *pleasure*.

(24.) This *le*, being very different to that of the English words *table*, *bible*, etc. is given here as a good illustration of French final *le*.

ALPHABETICAL COLLECTION
OF
ANALOGICAL FRENCH AND ENGLISH
LINGUAL SOUNDS.

bâr. bât. bârd. hér. bêd. thêré. pîn. nô. shôt. môre. nôte. gûde.

Letters in the orthoepic part of the following vocabulary that have *no figures over them*, and that are not in italics, must be pronounced as in English.

GENERAL DIRECTION.

Whenever any one of the subsequent terminations ends with a **consonant**, that consonant must be separately referred to, as a **final or plural letter**, to ascertain whether it should or should not be heard, and how it should be pronounced when the next word begins with a vowel or a silent **h**.

Gn, gn, ll, qu, and u, occurring as parts of some of the following syllables, must each also be referred to in their respective places; as the correct pronunciation of those letters often requires additional and particular instruction.

A.

A, [â]; its alphabetical name. Used as a mere letter, *a* is long; "Ne sachant a ni b."—LA FON-TAINE.

French *a* is never pronounced as in the English words *fatal, ball, opera*.

A, [â]; at the beginning of a word when it precedes two consonants: *attaque, assez, [âtak, âsay]*.

A, [â]; at the end of monosyllables, and in the body of words, when it closes any syllable: *ma, ta, sa, camarade, [mâ, tâ, sâ; camâradâ]*.

A, [â]; in *il a, [il â]*; from the verb *avoir*.

A, [â]; in the terminations *able, abre, acle, adre, age, are, ase, aze*. See those terminations.

A. abbrev. for Altesse [âltess].

Â, [â]; wherever it is met with: *lâ, déjâ, [lâ, dayâ]*.

Â, [â]; wherever it is found, except in final *ât, âts*: *plâtre, pâte, [plâtre, pâté]*.

Â, [â]; in final *ât, âts*: *mâts, aimât, parlât [mâ, ay|mâ, parlâ]*.

A, [â]; in *Shakespear. [shâkspér]*

A, A, AC, ACS, ACH, ACHS, AH, AI, AO, AF, APS, AS, AT, ATS, ÂT, ÂTS, AW, E, EA, EAS, EAT, HA, UA, UAS, UAT; are all occasionally pronounced as [â] ex. *a, ma, déjâ, tabac, tabacs, al-*

day. bē. thême. war. you. vaunt. can't. don't. uncle. leisure. gig. sale.

<i>manach, almanachs, bah, shah, douairière, paonneau, drap, draps, bas, tas, chat, chats, mât, mâts, Law, ardemment, mangea, changea, rangeât, habit, déleua, haranguas, manquât.</i>	<i>ACHT, ACHTS, [Ak̄t]; un yacht, des yachts</i>
AA , [âː]; in chemistry.	<i>ACHME, ACHMES, [âk̄me]; drachme, drachmes</i>
AB.	<i>ACLE, ACLES, [âk̄le]; oracle, obstacles, spectacle</i>
AB , [âb]; Achab, Joab, Moab, Nabab, absent.	<i>ÂCLE, ACLES, ACLENT, [âk̄le]; débâcle, bâclera, mirâcles, ils râclent</i>
ABE, ABES , [âb]; arabe, syllabes	<i>ACRE, *ACRES, ACRENT, [âkre]; sacre, consacrera, fiacres, ils massacrent</i>
ABE , [âb]; in <i>astrolâbe</i>	<i>ÂCRE, ACRES, [âkre]; âcre, âcres</i>
ABLE, ABLES, ABLENT , [âble]; table, attablera, tu accables, ils sablent	<i>ACS, [â]; in <i>lacs</i> (snare), and <i>tabacs</i>, <i>cotignacs</i>, <i>estomacs</i></i>
ABRE, ABRES, ABRENT , [âbre]; sabre, sabrera, tu délabres, ils se cabrent	<i>ACS, [âk̄d]; in <i>lucs</i> (lakes)</i>
ABR , [âbre]; abricot	<i>ACT, ACTS, [âktâ]; tact, intact, exact, contact, exacts</i>
AC, ACS , [â]; in <i>estomac</i> , <i>tabac</i> , <i>lues</i> . Sound the c in ce tabuc est divin. A. LEMARE	<i>ACTE, ACTES, ACTENT, [âktâ]; pacte, contractera, tu contrac- tes, elles rétractent</i>
AC , <i>acs</i> , [âk̄]; at the beginning of words, and at the end of any word not included in the preced- ing article; <i>bac</i> , <i>bissac</i> , <i>ressac</i> , <i>sumac</i> , <i>cric-cruc</i> . The French Academy have sanctioned the silent c at the end of <i>cotignac</i> .	<i>AD, [âdâ]; in Bagdad.</i>
ACE, ACES, ACENT , [âsé]; place, tracerai, les traces, ils agacent	<i>A.D.; abbreviation for Anno Domini, [ânnô dôminô]</i>
ACE, ACES, ACENT , [âsé]; in <i>espace</i> , <i>grâces</i> , <i>disgrâce</i> , <i>je luce</i> , <i>je délace</i> , <i>j'entrelace</i> , <i>ils lacent</i>	<i>ADE, ADES, ADENT, [âdâ]; rade, dégoradera, grades, ils s'évadent</i>
ACH , [âshâ]; in <i>tacher</i> , <i>cacher</i> , <i>je tâcherai</i> , <i>tu cachais</i> , etc.	<i>ADRE, ADRES, ADRENT, [âdre]; cadre, encadrera, ladres, ils encadrent</i>
ACH , <i>achs</i> , [â]; almanach, al- manachs	<i>ADR, [âdre]; Adrien, adresse</i>
ÂCH , [âshé]; in <i>lâche</i> , <i>tâcher</i> , <i>mâ- cher</i> , <i>je tâcherai</i> , <i>tu mächas</i> , etc.	<i>AE, [ay], when joined as <i>Æ</i> and <i>æ</i>; Caesar, Egidies, Egée</i>
ACHE, ACHEES, ACENT , [âshâ]; vache, cachera, tu taches, elles cachent	<i>ÂÉ, [âny]; Danaé</i>
ÂCHE, ACHEES, ACENT , [âshâ]; gâche, tâchera, tu tâches, ils mâchent	<i>AEN, [aun]; Caen</i>
	<i>AF, [âf]; Afrique, raf</i>
	<i>AFE, AFES, AFENT, AFFE, AFFES, AFFENT, [âfâ]; carafe, girafes, ils agrafent; piaffe, tu piaffes, ils piaffent, il piaffera</i>
	<i>AFLE, AFLES, AFLENT, [âfie]; rafle, raflera, tu rafles, ils ra- flent</i>
	<i>AFR, AFFR, [âfre]; Africain, affront</i>
	<i>AFRE, AFRES, [âfre]; balafre, safrés</i>

bâr. bât. bârd. hér. bêd. thêrê. pîn. nô. shôt. môre. nôte. gâde.

AFRE, AFRES, AFRENT, [âf're]; bâfre, tu bâfres, ils bâfrent

AFFRES, [âf're]; affres de la mort

AG, [âg]; zig-zag, Agag, aggrava-

AGE, AGES, AGENT, [âsâ]; sage,

volages, ils enragent

ÂGE, ÂGES, [âsâ]; âge, âges

AGME, [âgm'e]; diaphragme

AGN, [âng'yâ]; montagnard

AGNE, AGNES, AGNENT, [âng'yâ];

montagne, accompagnera, com-

pagnes, ils accompagnent

AGNE, AGNES, AGNENT, [âng'yâ];

regagne, gagnera, tu gagnes,

ils gagnent. See liquid *gn*.

AGRE, [âgr'e]; podagre

AGUE, AGUES, AGUENT, [âg'üé];

bague, divaguera, tu vagues,

ils élagent

AH, [â]; bah! shah!

AHIER, AHIERES, [ây'ay]; un ca-

hier, des cahiers

AI, [ay]; at the end of mono-

syllables and words; *mai,*

bâlai, *délai,* *vraiment.* The

sound of *ay* given here for *ai*,

may be considered as perfectly

ai has this sound of *ay* also in *j'ai, j'aimai, je finirai*

AI, AÎ, [â]; when it precedes a

syllable that ends with an unac-

cented *e*; *aile, ai-je, chaîne,*

malaise, plâine, [âlé, âzé, shéné,

mâlèze, plénâ]

AI, [â]; when it precedes *son;*

maison, liaison. For the words,

bienfaisant, bienfaisance, the

French Academy recommend

ai to be sounded as [â], in de-

claiming and oratory

AI, [â]; in *fai of faisant, faisais,*

faisait, faisons, faisions, faisiez,

faisaient

AI, [â or ê]; in *douairière*

AI, [âé]; Adonai, hai, Sinaï

AI, diphthong [âi]; uttered quickly together, with a sound very similar to that of English *i*.

AID, AIDS, AIE, AIES, AIENT,

AIT, AITS, AIX, EAI, EAIS,

EAIT, EAIENT, EI, ES, ÈS, ET, ÈT,

EOIS, EOIT, EOIENT, EST, OI, OÈI,

OIES, OIS, OIT, OIENT, OIT,

are all occasionally pronounced as [ë]: ex. *laid, luids, craie,*

plaines, étaient, palais, avais, lait,

parlait, paraît, portraits, paix,

démangeaison, mangeais,

changeait, logeaient, seigneur, mes, tes,

excès, bonnets, forêt, mangeoises,

logeoit, changeoient, il est, con-

noître, foible, monnoie, monnoies,

Anglois, aveois, parloit, étoient,

connoît

AIE, AIES, [ë]; craie, haies

AIBLE, AIBLES, [ëble]; faible,

faibles

AID, AIDS, [ë]; plaid, laids

AIDE, AIDES, AIDENT, [âdâ];

laide, tu aides, ils aident

AIE, AIES, AIENT, [ë]; plaie, mon-

naies, ils étaient, ils parlaient

AIE, [ë]; j'essaierai, paiement

AIE, [âyâ]; aie!

AÏE, AÏES, [âé]; haïe, haïes

AIE, AIES, AIENT, [âyâ]; que j'aie,

que tu aies, qu'ils aient

AIE, AIES, AIENT, [âyâ]; essaye,

tu bégayes, ils défrayent

AIGLE, AIGLES, [ëgle]; aigle,

aigles

AIGNE, [âng'yâ]; châtaigne. But

it is [âng'yâ] in *Montaigne*, a

man's name

AIGRE, AIGRES, [ëgre]; vinaigre,

maigres, bessigre

AIL, AILS, [âlyâ]; bail, éven-

tails, bercail, bétail. See L.

AILLE, AILES, [âle]; aile, ailes

AILLE, AILLES, AILLENT, [âlyâ];

paillie, tu travailles, qu'ils tail-

lent, caille, volaille

day. bē. thême. war. you. vaunt. can't. don't. uncle. leisure. gig. hale.

- AIM, AIMs, [an];** faim, es-
saims, daim **AIS, [ɛ];** mais, tu avais, je hais
- AIM, AIMs, AIN, AINS, AINC,**
AINCs, AINS, AINT, AINTs, IM,
IN, INS, INCT, ING, INGS, INGT,
INGTs, INT, EIM, EIN, EINS,
EING, EN, ENS, ENT, YM, YN;
are all occasionally pronounced
as [an]: ex. *saint, daims, pain,*
bains, il vainc, tu vaines, crains,
saint, craint, saints, timbre, en-
fin, vin, vins, instinct, shelling,
shellings, vingt, six-vingts, il
vint, Reims, sein, tu feins, seing,
bien, riens, il vient, thym, syndic. **AIS, [ay];** in *je sais, tu sais*
- AIME, AIMes, AIMENT, [ɛmɛ];**
qu'il aime, tu aimes qu'elles
aiment **AÏSSE, AÏSSES, AÏSSENT,** [ɛsɛ];
caisse, tu laisses, ils baissent
- AIN, [an];** vain, main, gain **AÏSSE, AÏSSES, AÏSSENT,** [ɛsɛ];
que je haisse, que tu hâisses,
qu'ils haissent
- AIN, [anɛ];** before a vowel or
an h mute: *certain auteur.* See
x as a nasal, and Rules on Pro-
nunciation further on **AIT, AITS, [ɛ];** lait, il était,
traits, il fait, extrait
- AINC, AINCs, [an];** il vainc, tu
vaincs, elle convaine **AIT, [ay];** in *il sait*
- AINE, AINES, AINENT, [ɛnɛ];**
laine, humaines, ils traînent **ÂIT, [ɛ];** il paraît, connaît
- AINS, AINT, [an];** bains, saint **ÂIT, [âè];** qu'il hâlt
- AINTE, AINTes, [antɛ];** crainte,
plaintes, mainte, contrainte **AITE, AITES, AITENT, [ɛtɛ];** faite,
retraites, ils souhaitent
- AINTS, [an];** saints, maints **AITE, [ɛtɛ];** chose faite
- AIR, [ɛr];** pair, chair, éclair **AÏTES, [âtɛ];** vous hâties
- ÂIR, [âér];** hâir **AITES, [ɛtɛ];** vous faites
- AIRE, AIRES, AIRENT, [ɛr];**
chaire, affaires, ils flâinent **AITRE, [ɛtre];** maître, pâtre
- AÏRENT, [ârɛ];** ils hârent **AIVE, AIVES, [ɛvɛ];** le glaive,
des glaives
- AIR, AIRES, AIRE, AIRES, AIRENT,**
ER, ERc, ERCS, ERD, ERDs, ÈRE,
ÈRES, ÈRENT, ERF, ERFS, ÈRRE,
ERRES, ÈRENT, ERS, EBT, ERTs,
HER, HAIR, are all occasionally
pronounced as [bre]: ex. *chair,*
les airs, affaire, flâires, ils flâ-
rent, fer, mer, clerc, clercs; verd
(old), verds (old), pères, mères,
ils digèrent, cerf, cerfs, terre,
serres, ils enterrent, vers, con- **AIX, [ɛ];** paix, faix
- AIR, [ɛr];** pair, chair, éclair **AIX, [ɛsɛ];** in *Aix-la-chapelle*
- ÂJ, [âsɛ];** Ajax, ajouter **AL, ALS, [âl];** cal, altier, bals
- ALC, [âlké];** talc **ALE, ALES, ALENT, [âlɛ];** cabale,
ovales, ils avalent
- ÂLE, ÂLES, ÂLENT, [âlɛ];** hâle
mâles, ils râlent **ALLE, ALLES, ALLENT, [âlɛ];** schall,
schalls
- ALL, ALLs, [âlɛ];** schall, schalls **ALLE, ALLES, ALLENT, [âlɛ];** salle,
intervalles, installent
- ALME, ALMES, ALMENT, [âlmɛ];**
calme, tu calmes, ils calment **ALPE, ALPES, [âlpɛ];** je palpe,
les Alpes

bâr. bât. bârd. hér. bâd. thérê. pln. nô. shôt. môre. nôte. gâde.

ALQUE, ALQUES, ALQUENT, [àlké]; catafalque, calques, ils défaillent	[aubre]; chambre, chambres, ils cambrent
ALS, [àl]; bocals, régals	AME, AMES, AMENT, [àmè]; dame, amalgames, ils entament
ALS, [àlzé]; in Alsace, Alsacien, balsamine, balsamique, balsamite	ÂME, ÂMES, ÂMENT, [àmè]; l'âme, tu proclames, ils blâment
ALSE, [àlsé]; valse, tu valse	AMM, [àmè]; ammoniaque; because <i>m</i> follows <i>am</i> .
ALT, [àlté]; cobalt	AMME, AMMES, [àmè]; anagramme, épigrammes
ALTE, ALTES, ALTENT, [àlté]; halte, tu exaltes, ils halent	AMME, AMMES, AMMENT, [àmè]; flamme, oriflammes, ils enflamment
ALVE, ALVES, [àlvé]; salve, valves	AMN, [ànè]; in the verb <i>damner</i> and derivatives
AM, [aun]; as a distinct syllable, at the beginning and in the body of words when it precedes a <i>b</i> or <i>p</i> , and in <i>Adam</i>	AMN, [àmnè]; in <i>amnistie</i>
AM, [àmè]; at the end of proper names; <i>Abraham, Amsterdam, Shum, Priam, Potsdam, Rotterdam, Wagram, Salam</i>	AMNE, AMNES, AMNENT, [àbnè]; je damne, tu damnes, ils damnent
AM, [à]; throughout the verb <i>damner</i> and its derivatives	AMP, AMPS, [aun]; camp, champs
AM, [àm]; in <i>amnistie</i> , and whenever it is followed by an <i>m</i>	AMPE, AMPES, AMPENT, [aunpè]; crampe, estampes, ils rampent
AM, AN, ANS, AMP, AMPS, ANC, ANCS, AND, ANDS, ANG, ANGS, ANT, ANTS, AEN, AON, AONS, EM, EN, END, ENDS, ENG, ENGS, EMPS, EMPT, EMPTS, EMS, ENS, ENT, ENTS, EAN, are all occasionally pronounced as [aun]; ex. <i>jambon, encan, dedans, camp, camps, blanc, bance, grand, grands, sang, étangs, enfant, enfants, Caen, paon, paons, empire, enfin, il vend, tu vends, hareng, harengs, temps, exempt, exempts, tems, sens, vent, vents, Jean</i>	AMPHRE, [aunfre]; camphre
A Lemare gives to <i>quidam</i> the sound of [kédâun], we prefer [kâdâme].	AMPLE, AMPLES, [aunple]; ample, amplex
AMBÉ, AMBES, AMBENT, [aunbè]; jambe, jambes, ils flambent	AMPRE, [aunpre]; pampre
AMBLE, AMBLES, AMBLENT, [aunble]; amble, tu ambles, ils ambilent	AN, [aun]; as a monosyllable or distinct syllable wherever it is met with, unless it precedes an <i>n</i>
AMBRE, AMBRES, AMBRENT,	AN, [àn]; at the beginning or in the body of words when it immediately precedes an <i>n</i> , or a vowel: [ánay]
	ANC, ANCS, [aun]; blanc, bance, franc, flanc,
	ANC, [aunké]; in <i>franc étourdi, franc alleu, blanc au noir</i>
	ANCE, ANCES, ANCENT, [aunshè]; abondance, connaissances, ils avancent
	ANCHE, ANCHES, ANCHENT, [aunshè]; branche, dimanches, ils retranchent

day. bê. thême. war. you. vaunt. can't. don't. uncle. leisure. gig. sale.

ANCRE, ANCRES, ANCREDIT, [aunkre]; ancre, cancre, ils échancrent

AND, ANDS, [aun]; brigand, grand, glands

AND, [aundt]; in *Friedland*

AND, [aunté]; at the end of adjectives before their nouns, when those nouns begin with a vowel or an *h* mute. The sound of [té] is also given to *d* at the end of verbs before *il, elle, on; ex. répand-il?*

ANDE, ANDES, ANDENT, [aundt]; marchande, amandes, ils demandent

ANDRE, ANDRES, [aundre]; esclandre, méandres

ANE, ANES, ANENT, [âné]; caravane, organes, ils chicanent

ÂNE, ÂNES, [âné]; crâne, mânes

ANG, ANGS, [aun]; sang, étang, rangs

ANG, [aunké]; in *rang élevé, sang illustre*, because the words qualifying *rang* and *sang* begin with a vowel. See further on Rules on Pronunciation

ANG, [aung]; in *orang-outang*, according to Lemare.

ANGE, ANGES, ANGENT, [aunbé]; grange, louanges, ils chantent

ANGLE, ANGLES, ANGLENT, [aungle]; angle, sangles, ils étranglerent

ANGS, [aunzé]; in *des rangs épais, orangs-outangs*, because the following word begins with a vowel

ANGUE, ANGUES, ANGUENT, [aungé]; langue, tu harangues, ils haranguent

ANLE, ANLES, ANLENT, [aunlét]; chambranie, tu branles, ils ébranlent

ANN, [ânté]; paysanne; because an *n* follows *a*

ANNE, ANNES, ANNENT, [âné]; panne, paysannes, ils vannent

ANQUE, ANQUES, ANQUENT, [aunké]; manque, banques, ils flanquent

ANS, [aun]; dedans

ANSE, ANSES, ANSENT, [aunst]; panse, tu dansez, ils dansent

ANT, ANTS, [aun]; enfant, géants

ANT, [aunté]; as the termination of adjectives before their nouns, when those nouns begin with a vowel or silent *h*, and in *avant hier*

ANTE, ANTES, ANTENT, [aunté]; tante, plantes, ils enchantent

ANTHE, ANTHES, [aunté]; achanthe, amaranthes

ANTRE, ANTRES, [auntré]; chante, antres

ANVRE, [aunvre]; chanvre

AO, [â]; in *paonneau, puonne, Laonais*

AO, [â]; in *aoriste*

AO, [âb]; in *cacaö*. See Signs, and Accents.

AON, AONS, [aun]; paon, faon, paons

AON, AONS, [on]; taon, taons

ÂÔNE, [ôné]; Saône

AONE, AONES, [âné]; paone, paones

AOU, [ou]; saoul, saouler

AOÛT, [ou]; in *août, aoûteron*

AOÛT, [âou]; in *aoûter*. According to LAVEAUX

AP, [âp]; at the beginning and in the body of words

AP, [â]; in *baptême* and deriv.

AP, APS, [â]; drap, draps

bâr. bât. bârd. hér. bêd. thérâ. pln. nô. shôt. môre. nôte. gûde.

AP, <i>aps</i> , [ápɛ]; cap, gap, hanaps, jalap	ARGE, <i>ârges</i> , ARGENT, [àrbɛ]; large, charges, ils surchargent
APE, <i>apes</i> , APENT, [ápɛ]; pape, tapes, ils attrapent	ARGNE, <i>argnes</i> , ARGENT, [àrgnyɛ] épargne, tu épargnes, ils épargnent
APHE, <i>aphes</i> , APPENT, [âfɛ]; orthographe, épitaphes	ARGUE, <i>argues</i> , ARGUENT, [ârgɛ]; nargue, tu nargues, ils se targuent
APHTE, [âftɛ]; naphte	ARME, <i>armes</i> , ARMENT, [ârmɛ]; charme, larmes, ils désarment
APPE, <i>appes</i> , APPENT, [âpɛ]; nappe, tu échappes, ils frappent	ARN, [ârnɛ]; in <i>le Tarn</i> . But in <i>Béarn</i> the <i>n</i> is quite silent
ÂPRE, <i>âpres</i> , [âpre]; âpre, câpres	ARN, <i>arnes</i> , ARNENT, [ârnɛ]; marne, lucarnes, ils s'acharnent
APS, [âpɛd]; in <i>laps</i> , relapse. See <i>ap</i>	APPE, <i>arpes</i> , ARPENT, [ârpɛ]; carpe, harpes, ils écharpent
APSE, <i>apses</i> , [âpɛd]; lapse, lapses	ARQUE, <i>âques</i> , ARQUENT, [ârkɛ]; marque, monarques, ils remarquent
APT, <i>arts</i> , [âptɛ]; rapt, raptis	ARR, [âr]; in <i>barrière</i> , <i>marraine</i> , <i>carrosse</i> , <i>parrain</i> , <i>barre</i> , <i>barreau</i> , <i>barricade</i> , <i>barrique</i> , one <i>r</i> alone being heard. Each <i>r</i> should, however, be distinctly sounded in <i>narration</i>
APT, [âtɛ]; baptismal, baptême, baptiser, baptistaire, baptistère	ARRE, <i>ârres</i> , ARRENT, [ârɛ]; bagarre, barres, ils amarent
APTE, <i>aptes</i> , APTENT, [âptɛ]; apte, tu adaptes, ils adaptent	ARRHE, <i>ârhés</i> , [ârɛ]; arrhe, des arrhes
AQUE, <i>aques</i> , AQVENT, [âkɛ]; attaque, casques, ils braquent	ARS, [ârɛ]; épars
ÂQUE, <i>acques</i> , [âkɛ]; Pâque, Jacques	ARS, [ârɛd]; in <i>Mars</i> only
AR, <i>ars</i> , [ârɛ]; nectar, chars	ARSE, <i>ârses</i> , [ârɛd]; éparses
ARBE, <i>arbès</i> , ARBENT, [ârbɛ]; rhubarbe, barbes, ils ébarbent	ART, <i>arts</i> , [ârɛ]; rempart, parts
ARBRE, <i>ârbres</i> , [ârbɛ]; mabre, arbres	ARTE, <i>artes</i> , ARTENT, [ârtɛ]; charte, cartes, elles partent
ARC, <i>arcos</i> , [âr]; marc, marcs	ARTHE, [ârtɛ]; Marthe
ARC, <i>arcos</i> , [ârkɛ]; arc, marc, parc, parcs, and in <i>des arcs-en-ciel</i>	ARTRE, <i>ârtres</i> , [ârtre]; dارتre, martres
ARCE, <i>ârcos</i> , [ârcɛ]; farce, farces	ARVE, [ârvɛ]; larve
ARCHE, <i>âches</i> , ARCHENT, [ârs/iɛ]; patriarche, démarches, ils marchent	AS, [â]; in <i>tu as</i> (thou hast), and at the end of nouns common, adjectives and verbs, <i>trépas, tas, verglas, gras, bas, tu terras</i> , etc., and in <i>Thomas, Matthias, Judas</i> .—WAILLY.
ARD, <i>ârds</i> , [ârɛ]; billard, égarde	
ARDE, <i>ârdes</i> , ARDENT, [ârdɛ]; moutarde, gardes, ils bombardent	
ARE, <i>âres</i> , ARENT, [ârɛ]; avare, barbares, ils comparent	

day, bê. thème. war. you. vaunt. can't. don't. uncle. leisure. gig. sale.

AS, [às]; in <i>as</i> (ace at cards), <i>Atlas, hélas, vasistas</i> , and at the end of purely Greek and Latin words	Â TRE, Â TRES, [âtre]; plâtre, théâtres
AS, [às]; at the beginning of words, when it precedes a consonant which is not <i>d</i> .	ATTRÉ, [âtre]; battre
AS, [âz]; when it precedes a vowel anywhere, <i>hasard, rasade</i>	AU, [ô]; as a monosyllable, and wherever it does not precede <i>r</i> and <i>re</i> ; <i>glauu, fléau, auberge</i>
ASD, [âzdé]; in <i>Asdrubal</i> , and words wherein <i>s</i> is followed by <i>d</i> .—BEAUZÉE	AU, [ô]; wherever it precedes <i>r</i> and <i>re</i> ; <i>aurore</i> . See <i>aur</i>
ASE, ASSES, ASSENT, [âzé]; phrase, vases, ils écrasent	AU, [ô]; when it precedes a final syllable that ends with an unaccented <i>e</i> . See <i>aube, auce, etc.</i>
ASME, ASMES, ASMENT, [âssme]; sarcasme, spasmes, elles s'enthousiasment	ÄÜ, [âh]; in <i>Säül</i> . See Signs, and Accents.
ASPE, [âspé]; jaspe	AUBE, [ôbø]; daube
ASQUE, ASQUES, ASQUENT, [âsské]; basque, casques, ils se masquent	AUCE, AUCES, AUCENT, [ôssé]; sauces, tu exautes, ils exaucent
ASSE, ASSES, ASSENT, [âssé]; bécasse, masses, ils chassent	AUCHE, AUCHES, AUCHENT, [âshé]; ébauche, gauches, ils fauchent
ASTE, ASTES, [âsté]; contraste, fastes	AUD, AUDS, [ô]; chaud, crapauds
ASTENT, [âsté]; ils dévastent	AUDE, AUDES, AUDENT, [ôdé]; émeraude, fraudes, ils ravaudent
ASTHME, [âssme]; asthme	AUFFE, AUFFES, AUFFENT, [ôft]; je chauffe, tu chauffes, elles chauffent
ASTRE, ASTRES, [âstre]; cadrastre, décâstres	AUFRE, AUFRES, [ôfre]; gaufre, des gaufres
AT, ATs, [â]; chat, débats	AUGE, AUGES, AUGENT, [ôssé]; auge, tu patauges, ils pataugent, sauge, jauge
ÂT, ÂTs, [â]; bât, dégâts	AULE, AULES, AULENT, [ôlé]; saule, épaules, ils miaulent
AT, ATs, [ât]; in <i>fat, échec et mat, exeat, transeat, vivat</i> . See letter <i>t</i> .	AULT, AULTS, [ô]; boursault, boursaults
ATE, ATES, ATENT, [âté]; arôme, frégates, ils datent	AULX, [ô]; plural of <i>ail</i> (garlic)
ÂTE, ÂTxs, ÂTENT, [âté]; pâte, tu hâtes, elles gâtent	AUME, AUMES, AUMENT, [ômô]; chaume, psaumes, elles embaument
ATS, [â]; in <i>je bats</i> and derivatives, <i>je combats</i> , etc. See <i>at</i>	AUNE, AUNES, [ôné]; jaune, faunes
ATTE, ATTES, ATTENT, [âté]; latte, tu flattes, ils grattent	AUPE, AUPES, [ôpé]; taupe, gaupes
ATH, [ât]; athlète	AURE, AURES, [ôr]; minotaure, centaures
ATRE, [âtre]; quatre	

bâr. bât. bârd. hér. bêd. thérâ. pin. nô. shôt. môre. nôte. gûde.

- AUSE, AUSES, AUSENT, [ôzé]; clause, tu causes, ils causent
- AUSSE, AUSSES, AUSSENT, [ôsse]; hausse, chausses, ils déchaussent
- AUSTE, [ôsté]; holocauste
- AUT, AUTS, [ô]; saut, défauts
- AUTE, AUTES, AUTENT, [ôté]; faute, tu sautes, ils sautent
- AUTRE, AUTRES, AUTRENT, [ôtre]; un autre, les autres, ils se vautrent
- AUVE, AUVES, AUVENT, [ôvè]; guimauve, fauves, ils sauvent
- AUVRE, AUVRÈS, [ôvre] pauvre, les pauvres
- AUX, [ô]; maux, faux, chaux
- AUX, [ôx]; in Auxonne, Auxerre, Auxerrois. But in Saint-Germain l'Auxerrois, the *x* has the sound of [ksh]
- AVE, AVES, AVENT, [âvè]; rave, esclaves, ils savent
- AVRE, AVRES, AVRENT, [âvre]; havre, cadavres, ils navrent
- AX, [âksé]; thorax
- AX, [âksé]; in the body of words before a vowel: axe, maxime, etc.
- AXE, AXES, AXENT, [âkshé]; syntax, parallaxes, ils taxent
- AY, [ây]; before a vowel in the body of words: s'égayer, payer, rayer, ayant, ayez
- AY, [âè]; in general, when it precedes a consonant in the body of words: dépayer
- AYE, AYES, AYENT, [âyé]; paye, tu payes, ils payent
- AYE, [âè]; in abbaye
- AYER, [âyay]; effrayer
- AYS, [âè]; in pays, paysan and derivatives
- AYS, [âèz]; in the body of words when it meets a vowel: *pay-sage*
- AYSE, AYSSES, AYSSENT, [âèzé]; payse, tu dépayses, ils dépaysent
- AZ, [âz]; gaz, boaz
- AZE, AZES, [âzé]; topaze, topazes
- AW, [â]; Law, Shaw.
- B** (2nd letter).
- B, [bâ, or bay]; alphabetical names of this letter
- B, at the beginning of a syllable or word, as in English: Babylone, bombe, boule, but
- B, silent in plomb and derivatives: ce plomb est lourd [cè plonb lour]
- B, silent at the end of nouns, except rhomb, radoub: le radoub n'est pas fini [lè rádoub nè pà feenee].
- B is heard at the end of proper names: Job, Achab, Joab, Mouab, Aureng-Zeb, Nabab, rob. — A. LEMAIRE.
- B should be heard as single *b*: abbé, abbesse, abbaye, sabbat, rabbin
- BA, [bâ]; bateau, babine
- BE, [bè]; belette, benêt
- BE, [bâ]; in conversation and general reading; belette, besace, [bélât, bérâsé]
- BI, [bî]; bible, bijou
- BO, [bô]; bocage, bobine, bobo
- BU, bù]; butin, burin, buis
- BY, [bè]; Bysance
- BE, BES, [bè]; at the end of words: bombe, robes
- BENT, [bè]; as a plural termination of verbs: ils tombent
- BLE, BLES, BLENT, [ble]; at the end of words, and never bël and bëls

day. bê. thême. war. you. vaunt. can't. don't. uncle. leisure. gig. bâle.

BRE, BRES, BRENT, [bre] ; at the end of words, and not bér nor bêrs ; ex. : chambre, ombres.

C (3rd letter).

C, [ké], ké, or [kay] ; alphabetical names of this letter. C is also sounded as [gé] : second. See further on.

C, at the beginning of a syllable or word, as in English. See ch.

C final, generally sounded as k.

C, silent in *broc, clerc, mare, banc, flane, franc, janc, donc, tronc, almanac, estomac, tabuc, cotignac, lacs* (snare), *cric, croc, acroc, succinct, instinct, tu vainces, il vainc* and derivatives, *échecs*. See the terminations of these words, as: *oc, erc, arc, anc*, etc. C, silent in the body of words, when it precedes *q, ca, co, cu, cl, cr*. The words *secret, secrétaire, Claude*, should have their c heard as a k. In *prune de reine Claude*, the c may be pronounced as [g]. —G. DUVIVIER.

C should be pronounced as a k in *blanc au noir, franc étourdi, franc-alleu, de clerc à maître*, and in *done* when it precedes a word that begins with a vowel or an h mute.

C is as g of *go* in *second* and derivatives, and in *cicogne*, which is now spelt *cigogne*.

C is hard as k, before *a, o, u, l, n, r, t* ; *cachot, colonne, cube, cligne-musette, Crétus, crédule, sanctifié, acteur*.

CC, [kš] ; before e and i : accepter, accident. Double c is sounded as single c everywhere else.

CA, [kà] ; cabale, cabane

ÇA, [kâ] ; deçà, plaça, glaça

CO, [kô] ; cochon, coquelicot

ÇO, [ô] ; façonner, rançonner

CU, [kù] ; curé, cupide

ÇU, [û] ; reçu, perçu, conçu

CE, [é] ; as a distinct syllable in the body of words, and a word. In conversation it is often pronounced [é] ; example: *ce beau cheval est mort* [é bô shâvâl è mör].

CE, [é] ; in *est-ce, sont-ce, était-ce, étaient-ce, fut-ce, sera-ce, seront-ce*.

CE, [é] ; preceding two consonants: *cette, celle, cesse*.

CE, [é] ; when it precedes final r, see r and er ; ex.: *cancer*.

CE, [é] ; at the end of any word.

CELLE, [shé] ; in *violoncelle, vermicelle*. —TRÉVOUX, WAILLY, etc. The pronunciation [é] is now generally preferred.

CES, [é] ; used as a pronoun.

CES, [é] ; at the end of any word: *places, ronces, pouces*.

CETTI, [shétté] and [étté] in *concerti*.

CENT, [é] ; as a plural termination of verbs: [éun] in *décent, récent*, and every other word.

CI, [é] ; as a distinct syllable anywhere ; ex. : *ceci, cirage*.

CINI, [chéné] in *fantoccini* ; the ch sounded as in English.

CY, [é] ; as a distinct syllable.

C, ç, should always be pronounced as [g].

CEST, [é] ; *c'est moi* [é mò]

CON, [kon] ; as a distinct syllable, not preceding n ; ex. : *facon*.

CON, [gon] ; in *second* and derivatives: *secondement*, etc.

ÇON, [ô] ; as a distinct syllable anywhere: *façon, garçon*.

CZ, [éz] ; in *Czar, Czarine* and derivatives.

bâr. bât. bârd. hér. bêd. thérê. pin. nô. shôt. mûre. nôte. gûde.

CS, silent in *lacs* (snare).

CLE, CLES, CLENT, [kle]; and not kél as in English words; ex.: *boucle, bouclera, cercles, râclent, article, cycle*.

CRE, CRES, CRENT, [kre; and not kér]; ex.: *encre, encrez, ancreront, ancrent, fiacre, sucre*.

CH

CH should always be pronounced as *sh*, in words that are purely French, or derived from the Latin: *chat, cheval, chien [shà, shéval, shian]*.—BEAUZÉE.

French *ch* is never pronounced as it is heard in the English word *church*.

CHA, [shà]; chapeau, marcha

CHANT, CHANTS, [shaun]; penchant, méchants

CHAS, CHÂT, [shà]; tu tachas, qu'il cherchât, coucha, touchas

CHÂ, [shà]; château, nous mar-châmes, cachâtes, tranchâmes

CHE, [shè]; cheminée, Chenille

CHE, [shé]; in conversation and general reading: cheminée, marcherai [shéménay, marshé-ray].

CHÉ, [shay]; chéri, marché

CHÈ, [shé]; chère, ils tâchèrent

CHÈ, [shé, slowly sounded]; ohème, chênes

CHI, CHIS, [shé]; chicane, blan-chis, hachis, fléchis, franchi

CHI, [shè]; vous blanchites

CHO, [shò]; chose, chopine

CHÔ, [shô]; chômage, chômer

CHU, CHUS, [shù]; chuchotter, déchus, fichu, chute

CHY, [shé]; chymie, chyle

CHE, CHES, [shé]; at the end of words; ex.: *branche, fourches*.

CHENT, [shé]; as a plural termination of verbs: *cachent, ta-chen*.

CH is silent in *almanach*.

CH should be pronounced as *g* in *drachme* [drâgmé]

CH is pronounced as *k* in *Achélous, achmet, anachronisme, ar-chétype, archiépiscopat, archonte, archange, Chalcédoine, chaldéen, Chersonèse, Chéridoine, Michel-Ange, Civita-Vechia, chiste, chirographie, chiromancie, chœur, chilose, chymose, conchyliologie, conchylote, sinecdoche, orchestre, and when it precedes l, n, r.*

CHA, [kà]; CHO, [kò]; CHU, [kù]; in words derived from the Greek: *chaos, choriste, caté-chumène* [kàò, kòrist, kataykù-ménè].

CH must be heard as *sh* in *archevêque, archervêché, Zachée, archi-teete, Joâchim, Ezéchias, Ezé-chiel, chérubin, Michel, monar-chie, stomachique, archidiacre, archiprêtre* and derivatives.

CHT in *yacht, Utrecht*, should have the sound of *k* [yàk, àtrék].

CHAP. stands for *chapitre* [shà-pêtre].

D (4th letter).

D, [dè, or day]; alphabetical names of this letter.

D, at the beginning of a syllable or word, as in English.

D is generally silent at the end of words when the next word begins with a consonant: *quand dîne-t-on?* [kaun déné ton]. It is silent also at the close of a sentence: *vous n'êtes pas grand* [vou néte pà graun].

D should be heard in *sud* and at the end of proper names: *David vient du sud* [Davíd vînt du sud].

D is silent at the end of adjectives preceding words which they do not modify: *le chaud aujour'd'hui n'est pas grand au prix d'hier*. DUBROCA, LAVEAUX.

day. bē. thème. war. you. vaunt. can't. don't. uncle. leisure. gig. sale.

D final, of nouns purely French, is invariably silent in conversation: *bord escarpé*; *le froid et le chaud*, *accord unanime*; *bond immense*.

D must not be heard at the end of *gond*, *bond*, *rond*, *fond*, *fonds*, *sourd*, *nid*, *muid*, *nud*, even when the next word begins with a vowel: *il est sourd et muet* [il ë sour ay müɛ].

D has the sound of a *t* in *fond en comble*; *de pied-à-bouls*; *de pied en cap*, *pied-à-terre*; and at the end of *pied*, *grand*, *quand*, *second*, when these words precede a vowel or an *h* mute: *quand on mettra pied à terre*, *grand acteur*, *second abrégé*.

D has also the sound of *t* at the end of verbs before *il*, *elle*, *on*, and generally before any word beginning with a vowel or an *h* mute.—A. LEMAIRES.

D is distinctly heard in *nord-est*, *nord-ouest* [nôrdëst, nôrdouëst].

D final, preceding a word beginning with a vowel or a consonant, should never be heard in the terminations *ard*, *aud*, *erd*, *ord*, *œud*, *ourd*: *ce canard est lourd* [sè càndar ë lour].

DD; each *d* should be sounded in the words *addition*, *additionnel*, *reddition*, *adducteur*; and in no other.—WAILLY, etc. LEMAIRES adds *additionner*, *adduction*, *Edda*, and *quiddité* to this list.

DA, d'â, [dâ]; *damas*, *d'abord*

DANT, *dants*, [daun]; *fondant*, *pédants*, *correspondants*

DÉ, d'ê, [day]; *déclin*, *d'écrire*

DE, [dè]; as a monosyllable anywhere, and not quite so distinct in the body of words: *demande*. See letter e.

DE, [dɛ]; in conversation and general reading: *demande*, *redevoir* [démâunday, rédâvôr].

DE, des, [dâ]; at the end of words: *monde*, *rondes*

DES, dès, [dɛ]; as a monosyllable: *des rois*, *dès ce soir*

DENT, [dé]; as a plural termination of verbs: *mordent*, *pendent*.

DENT, [daun]; accident

DÉS, [day]; in *désuétude*, *désaisir*

DES, [dëz]; in *désunir*, *désemplir*, *désarmer*, *désorganiser*, etc.

DI, d'i, [dè]; *dimanche*, *d'Italie*

DO, n'o, [dò]; *dodu*, *d'otage*

DU, n'u, [dù]; *duché*, *d'utile*

DY, n'y. [dè]; *dynastie*, *d'yeux*

DLE, DLES, DLENT, [dle]; and not dël, at the end of words

DRE, DRES, DRENT, [dre; and not dér]: *rendre*, *poudrera*, *poudres*, *cendrent*, *coudre*

E (5th letter).

E, [ay, or ê]; alphabetical names of this letter.

E, [ê]; at the end of monosyllables: *le*, *me*, *te*, *se*, *que* [lê, mè, tê, sê, kê]; and pronounced less distinctly so in the body of words when it is the last letter of a syllable: *lever*, *tenir* [lêvay, tê-nîr]. The sound of this letter is very often dropped in conversation: *tu verras que je te le redemanderai sans cesse* [tu vîrà kè stêl rédmâundray saun sêss]. See article on this subject in our *Comparative French Grammar*.

When French e is at the end of a syllable, in the body of a word, it should be pronounced generally as English e in the words *flattery*, *mockery*.

bâr. bât. bârd. hér. bêti. thérâ. pin. nô. shôt. môre. nôte. gûde.

E, [é]; at the end of words of two syllables or more: *cette plaine immense* [sét plîn̩ im-maun̩sé]. This [é] may also be found in the body of words after a consonant or consonants with which it forms a syllable, being the last letter of such a syllable: *démander, contredire, devârir*, etc. See examples on [é] preceding this.

E, [é]; when it precedes two consonants, such as *ll, tt, ss*, but not *mm, nn, rr*: *cette belle brûnette, nécessité* [sét bêl brûn̩t; naycésstiy].

E, [é]; at the beginning of a word generally when it precedes two consonants: *esprit, extrémité* [éspri, ékstrémity]. See *em, en*, for exceptions.

E, [é]; in *tu es* and in the termination *es* of monosyllables: *mes, tes, ses* [mè, tè, sè]. See the terminations *es* and *es*.

E. See *et* and *ét*; ex.: *tiret, forêt*.

E, perfectly silent between *g* and *a, o, u*; *George, mangea* [égoré maun̩sà].

There are three sorts of e's: the mute or silent, as é; the close sounded, as ay, and the broad, as è. Those e's are called in French: l'e muet, l'e fermé, and l'e ouvert. The word *sévère* contains them all. See our *Comparative Grammar*.

È, [ay]; wherever it is met with: *élè vérité* [aytay, vayritay].

Grammarians call *e fermé*, various other e's which are used in the formation of words. In *mezzo-termine*, the e of *termine*, is sounded as *ay*, and so it is in *de profundis, te Deum*, etc.; words of foreign origin. —P. A. LEMAIRE.

È, [è]; when it precedes a final syllable that ends with e: *mere,*

compere, thèse [môre, compère, têzé]. See *èbe, èce, ède, etc.*

An e, which is simply broad, *ouvert*, for a word used in the singular number, becomes long as well as broad for the plural: *un chef, des chefs; un autel, des autels*.—DUMARS AIS.

Broad e, l'e ouvert, has three progressive sounds; broad: *père, appelle, nièce; chef, mortel*; broader: *néfle*; broadest of all: *acces, procès*. —G. DUVIVIER.

È. See *ès*; ex.: *décès, succès*.

È, [è]; everywhere: *thème, extrêmement* [têmè, èkstrémemaun̩].

È. See *ét*; ex.: *forêt*.

E, [â]; see *emme, enn*.

EA, EAS, ÈAT, EAIENT, [â]; il mangea, tu changeas, qu'il chargeât

EA, [é]; in *Shakespear*

EAI, EAIS, EAIT, EAIENT, [é]; démangeaison, mangeais, changeait, chargeaient

ÉANT, ÉANTS, [ay-aun̩]; néant, géants, séant

EAN, [aun̩]; Jean, mangeant

EAU, EAUX, [ø]; cadeau, nouveaux, gâteau, couteaux

EB, [øb]; Zeb, Oreb

ÈBE, ÈBES, [èbè]; Èrèbe, Thèbes

ÈBLE, [èble]; hièble

ÈBRE, ÈBRES, [èbre]; célèbre ténèbres, vertèbre, funèbres

EC, ECS, [èk]; avec, bec, rebec, échec, grecs, secs

ÈCE, ÈCES, ÈCENT, [èssé]; nièce, espèces, ils dépècent

ÈCHE, ÈCHES, ÈCHENT, [èshé]; flèche, mèches, ils séchent

ÈCHE, ÈCHES, ÈCHENT, [èshé]; prêche, bêches, elles empêchent

ÈCLE, ÈCLES, [èkle]; siècle, siècles

day. bē. thēme. war. you. vaunt. can't. don't. uncle. leisure. gig. sale.

ECQUE, ECQUES, [ɛk]; grecque, grecques	ÈFLE, ÈFLES, [ɛfle]; trèfle, tréfles, nèfle, nèfles
ÈCRE, ÈCRES, ÈCRENT, [ɛkre]; exècre, tu exècres, ils exècient	EG, [ɛg]; in <i>Dœg</i> .
ECS, [ɛ]; échecs	ÈGE, ÈGES, ÈGENT, [ɛgɛ]; cor- tège, pièges, ils assiègent
ECT, ECTS, [ɛkt]; respect, res- pects, circonspicte, aspect; and before words beginning with a vowel or an <i>h</i> mute: <i>aspect</i> <i>agréable, respect affecté</i> .	ÈGLE, ÈGLES, ÈGLENT, [ɛgle]; règle, espègles, ils règlent
ECT, ECTS, [ɛktɛ]; in <i>abject, cor- rect, incorrect, indirect, direct, infects, suspects</i>	EGME, EGMES, [ɛgme]; flegme, apothegmes
ECT, ECTS, [ɛ]; before a word beginning with a consonant: <i>respect profond</i> . Many give also this sound to <i>suspects</i> .— A. LEMAIRE.	ÈGNE, ÈGNES, ÈGNENT, [ɛngnyɛ]; règne, tu règnes, ils règnent
ECTS, [ɛzɛ], des respects affec- tés; hommes circonspects et prudents.—A. LEMAIRE.	ÈGRE, ÈGRES, [ɛgʁe]; alègre, nègres
ECTE, ECTES, ECTENT, [ɛktɛ]; architecte, insectes, ils respect- tent.	EGS, [ɛ]; legs
ECTRE, ECTRES, [ɛktre]; Electre, spectres	ÈGUE, ÈGUES, ÈGUENT, [ɛg]; collègue, légues, ils allèguent
ED, [ɛd]; at the end of proper names: <i>Obed</i> .	EI, [ay]; in <i>peiner</i> , and whenever it precedes a syllable that does not end with an unaccented <i>e</i> .
ED, EDS, [ay]; pied, pieds	EI, [ɛ]; in <i>seigneur</i> ; and when it precedes a final syllable that ends with a silent <i>e</i> : <i>peine, veine</i> .
ÈDE, ÈDES, ÈDENT, [ɛdɛ]; bipède, remèdes, elles cèdent	ÉI, ÉIS, ÉIE, ÉIES, [ayɛ]; obéi, désobéis, obéie, désobéies
ÈDRE, ÈDRS, [ɛdrɛ]; Phèdre, cèdres	EIGE, EIGES, EIGENT, [ɛgɛ]; neige, pleiges, ils pleigent
ÈÉ, ÈÉS, ÈÉE, ÈÉES, [ay-ay]; créé, suppléés, agréée, pro- crées	ÈGLE, ÈGLES, [ɛgle]; seigle, sigles
ÈÉ, ÈÉS, ÈÉENT, [ay]; née, douées, ils agrément	ÈGNE, ÈGNES, ÈGNENT, [ɛng- yɛ]; empeigne, peignes, il sen- seignent. See GN.
ÈER, [ay-ay]; agréer, procurer	EIL, EILS, [ɛlɛ]; soleil, orteils
EF, EFS, [ay]; clef, clefs	EIL, EILS, [ɛlɛ]; accueil, cer- cueils, écueil, oïl, écueils, or- gueil, recueil
EF, EFS, [ɛf]; bref, chefs, nef	EILLE, EILLES, EILLENT, [ɛl- yɛ]; veille, groseilles, elles s'éveillent
EF, EFS, [ɛ]; in <i>chef d'œuvre, des chefs d'œuvre</i>	EIMS, [anɛ]; in <i>Rheims</i> [ran- ɛ]
EFFE, EFFES, EFFENT, [ɛf]; greffe, grefses, ils greftent	EIN, EINS, [an]; sein, reins
	EIN, [annɛ]; en plein air; be- cause the next word begins with a vowel. See Rules on pronun- ciation farther on.
	EINDRE, [andre]; peindre

bâr. bât. bârd. hér. bâd. thérâ. pîn. nô. shôt. môre. nôte. gâde.

EINE, EINES, [éne]; peine, ba-

leines, veine, Seine

EING, EINGS, [an]; seing, seings

EINT, EINTS, [an]; teint, at-

teints, feint, peints

EINTE, EINTES, [anté]; en-

ceinte, feintes, teinte

EINTRE, EINTRES, EINTRENT,

[antre]; peintre, tu ceintres,

ils ceintrent

ÉIR, [ayèr]; obéir

ÉIT, éit, [ayé]; il désobéit, obéit

EIZE, [ézé]; treize, seize

EL, ELS, [ël]; appel, sels, tel

ÈLE, ÈLES, ÈLÉNT, [élé]; fidèle,

môdeles, ils nivèlent

ÈLE, ÈLES, ÈLÉNT, [élè]; grêle,

poêles, ils mêlent

ELLE, ELLES, ELLENT, [élë];

belle, bagatelles, ils querellent

ELTE, ELTES, [élët]; svelte,

sveltes

EM, [aun]; as a syllable at the

beginning and in the body of

words, when it does not precede

m: empire, ensemble [aunpèrè,

aunsounble].

EM, [ém]; at the end of proper

names: Jérusalem, Sem; in hem!

item, réquiem, and Latin and

Greek words in general. See

Rules on Pronunciation.

EM, [ém]; in Clitemnestre, Aga-

memnon, indemniser and deriva-

tives.

EMBLE, EMBLES, EMBLENT,

[aunble]; ensemble, tu trem-

bles, ils rassemblent

EMBRE, EMBRES, EMBRENT,

[aunbre]; Décembre, mem-

bres, ils démembrent

ÈME, ÈMES, [émé]; anathème,

diadèmes

EMM, [aunné]; at the beginning

of words: emmiellure.

EMM, [àm]; in femme, and when

it precedes final ent of adverbs:

ardemment, fréquemment [ár-

dâmaun, fraykâmaun].

EMM, [ëme]; Emmanuel; be-

cause an *m* follows *em*.

EMM, [aunmè]; in emmener, and

all verbs beginning with such

letters.—A. LEMAIRE.

EMME, EMMES, [àmné]; femme,

femmes

EMME, EMMES, [émé]; dilemme,

dilemmes

EMN, [émné]; Agamemnon, in-

demne

EMN, [àmné]; in indemniser, in-

demnité.—BONIFACE. We pre-

fer [émné].

EMPE, EMPES, EMPENT, [aunpè];

trempe, tu retrempes, ils dé-

trempent

EMPL, EMPLS, EMPLENT,

[aunpl]; exemple, temples,

ils contemplent

EMPS, [aun]; in temps.

EMPT, EMPTS, [aun]; exempt,

exempts. But *p* is sounded in

exemption.

EMS, [aun]; tems

EN, [aun]; as a monosyllable,

and as a distinct syllable in the

body of words when it does not

precede *n*: extender-vous, en

France [auntaunday-vou, aun

Frauné]. See Rules on pro-

nunciation further on.

EN, [aun]; at the beginning of

a word when it precedes any

consonant but *n*: entre, en-

viron [auntre, aunvèron].

EN, [aunné]; as a monosyllable

before a vowel: en automne

[auné ðònné].

EN, [an]; in Bender, Mentor,

and at the end of mien, tien,

sien, bien rien, examen, citoyen,

day. bē. thème. war. you. vaunt. can't. don't. uncle. leisure. big. sale.

moyen, *Chrétien*, *musicien*, *Parisien* and *Luthérien*, *Lycéen*. See *ien* and *yen*.

EN, [an] ; in several tenses of *tenir*, *venir*, and derivatives: *je tiens*, *je tiendrai*, *je viens*, *je viendrai*, etc. [bē tlan, bē tlandray, bē vian, bē vlandre].

EN, [ānē] ; in words derived from the Latin, Greek or foreign languages: *amen*, *hymen*, *abdomen*, *Eden*, etc. Some people sound the *n* in *examen*: we do not [āgnāmən].—N. LANDAIS.

ENCE, **ENCES**, **ENCENT**, [aunshē] ; éloquence, offences, ils commencent

ENCHE, **ENCHES**, [aunshē] ; pervenche, tu penches

ENCRE, [aunkre] ; encre

END, **ENDS**, [awn] ; pend, tu vendis, entend, rends

END, [aunte] ; at the end of verbs before their pronouns, when those pronouns are *il*, *elle*, *on*; ex. *extends-il*, *comprend-elle*; *vend-on*.

END, [andē] ; in Zend-Avesta.

ENDE, **ENDES**, **ENDENT**, [aundē] ; prébende, amendes, qu'ils tendent, vendent

ENDRE, **ENDRES**, [aundre] ; prétendre, cendres

ÈNE, **ÈNES**, **ÈNENT**, [ānē] ; ébène, scènes, elles mènent

ÈNE, **ÈNES**, [ānē] ; arêne, chênes

ENG, **ENGES**, [awm] ; hareng, harangs

ENI, [aunnē] ; enivrant, enivrer, enivrement, and derivatives.

ENN, [aun] ; in *ennui* and derivatives, *ennoblir* and derivatives.

ENN, [ān] ; at the beginning of words in general: *ennemi*.

ENN, [ān] ; in *solennel*, *solennité*, and derivatives.

ENN, [ānē] ; chrétienne, païenne, because an *n* follows *en*. But *enn* should be sounded as [ānē] ; in *solennel*, *ennuir*, *ennuisement*, and derivatives.

ENNE, **ENNES**, **ENNENT**, [ānnē] ; magicienne, antennes, ils prennent, vienne, tienennes

ENOR, [aunnōr] ; enorgueillir.—P.A. LEMAIRE. The French Academy permit [aynōr] to be the pronunciation for this word.

ENRE, **ENRES**, [auntē] ; genre, genres

ENS, [aun] ; sens commun, gens. The final *s* of *sens* must be sounded sharply whenever the word closes a phrase, or admits of a pause after it.

ENS, [an] ; in *riens*, *biens*, *je viens*, *je tiens*, *mien*, *tien*, *sien*

ENS, [anbē] ; in *Rubens*.

ENSE, **ENSES**, **ENSENT**, [aunshē] ; dépense, dispenses, ils récompensent, défenses

ENT, **ENTS**, [aun] ; prudent, sergents, vents, dent, lent

ENT, [āt] ; as a plural termination of verbs: *ils aiment*, *ils parlent*, *ils dansèrent*, *ils prient*.—WAILLY. See *tent*.

ENT, [āt] ; as a plural termination of verbs before a word beginning with a vowel: *ils aiment aussi* [il zémētōsē].

ENT, [an] ; in *tient*, *vient*, and derivatives.

ENTE, **ENTES**, **ENTENT**, [auntē] ; différente, innocentes, ils sentent, entente, ventes

ENTRE, **ENTRES**, **ENTRENT**, [auntre] ; tu rentres, ils concentrent

EO, [ō] ; after *g*: Georges

ÊÔ, [ō] ; after *g*: géôlier

ÉÔ, [ayō] ; géométrie

EOI, [ō] ; after *g*: bourgeoisie

EOIS, [ō] ; after *g*: bourgeois

bâr. bât. bârd. hér. bêd. thérâ. pin. nô. shôt. môre. nôte. gûde.

EOIS, *eoit, EOIENT*, [ɛ]; after *g:* nageois, neigeoit, plongeoient

EP, *eps*, [ɛp]; alep, juleps, bi-ceps, seps, forceps

EP, *EPS*, [ɛ]; un cep, des ceps

ÈPE, *ÈPES*, [ɛpɛ]; crêpe, guêpes

ÈPHE, [ɛfɛ]; synalèphe

ÈPRE, [ɛpre]; lèpre

ÈPRE, *ÈPRES*, [ɛpre]; vêpre, vêpres

EPSE, [ɛpsɛ]; syllèpe

EPT, [ɛt]; in *sept* before a vowel: *sept aunes* [sɛt ñœn].

EPT, [ɛ]; in *sept* before a consonant: *sept mois* [sɛ ðmø].

EPT, [ɛptɛ]; in *septembre*, *septénaire*, *septuagésime*, *septuagénnaire*

EPTE, *EPTES*, *EPTEnt*, [ɛptɛ]; inepte, préceptes, ils acceptent

EPTRE, *EPTRES*, [ɛptre]; sceptre, des sceptres

ÈQUE, *ÈQUES*, *ÈQUENT*, [ɛkɛ]; bibliothèque, obsèques, ils hypothèquent

ÈQUE, *ÈQUES*, [ɛkɛ]; évêque, archevêques

ER, *ERS*, [ɛr]; at the end of monosyllables and proper names: *Alger*, *Esther*, *Gessner*, *Glocester*, *Jupiter*, *Lucifer*, *Munster*, *Nicker*, *Niger*, *Guimper*, *Saint-Omer*, *Scaliger*, *Stathouder*, *Winchester*, *Worcester*; and in *amer*, *auster*, *cancer*, *enfer*, *éther*, *frater*, *fier*, *gaster*, *hiér*, *machefer*, *outre-mer*, *hiver*, *culler*, *belvédér*, *magister*, *pater*, *vesper*, before a word beginning with a vowel or consonant.

ER, *ERS*, [ay]; at the end of words of two syllables or more, not included in the preceding article, and in *premier*, *dernier*, *premiers*, *derniers*.

Final *er* of polysyllables in general is sounded as *ay*, provided it does not immediately follow *f*, *m*, or *v*. The noun

lever is pronounced as the verb [lèvay].

ER, [ay]; at the end of verbs when the next word begins with a consonant; [ér], when it begins with a vowel: *chanter*, *manger*; *aimer à jouer*, *folâtrer et rire*. The *r* of final *er* is frequently silent in conversation, for verbs of the first conjugation, any where.—**WAILLY**. Verbal *er* never rhymes with *amer*, *fier*, *éther*, and such words, in which *r* must invariably be sounded.

ER, [ér]; at the beginning of words, and at the end of any syllable in the body of a word: *servir*, *ergot*.

ERBE, *ERBES*, [érbɛ]; gerbe, verbes, acerbes, superbes

ERC, *ERCS*, [ér]; clerc, clercs

ERC, [érká]; in *clerc à maître*.

ERCE, *ERCES*, *ERCENT*, [érçá]; commerce, tu perces, ils bercsent

ERCHE, *ERCHES*, *ERCHENT*, [érshé]; perche, recherches, ils cherchent, tu cherches

ERCLE, *ERCLES*, [érkle]; couvercle, cercles

ERD, [ér]; verd (old). See *vert*.

ERDE, *ERDES*, *ERDENT*, [érðt]; qu'il perde, que tu perdes, ils perdent

ERDRE, [érdré]; perdre

ERDS, [ér]; verds (old). See *verts*.

ÈRE, *ÈRES*, *ÈRENT*, [ér]; sévère, pères, ils digèrent

ERF, *ERFS*, [érf]; cerf, nerf, serfs.—**BOISTE**. See *Rules*.

ERF, *ERFS*, [ér]; in cerf-volant, cerf-dix-cors, nerf-de-boeuf, nerfs, des cerfs. See *Rules*, etc.

ERGE, *ERGES*, *ERGENT*, [érsg]; auberge, asperges, ils convergent, elles divergent

ERGNE, [érgnéyé]; Auvergne

ERGUE, *ERGUES*, [érg]; exergue, vergues

day. bē. thēme. war. you. vaunt. can't. don't. uncle. leisure. gig. sale.

ERLE, ERLES, ERLENT, [érle]; merle, perles, ils déferlent

ERME, ERMES, ERMENT, [érme]; ferme, germes, ils renferment

ERNE, ERNES, ERNENT, [érnē]; caserne, cavernes, ils gouvernent, citerne, internes

ERPE, ERPES, [érpē]; serpe, serpes, euterpe

ERR, [ér], each *r* clearly sounded; in aberration, erremens, erreur, errer, erroné, interrègne, terreur, j'acquerrai, j'acquerrais. See *rr* and Rules.

ERRE, ERRES, ERRENT, [ér̄]; cimenterre, guerre, pierres, tonnerre, elles enterrent

ERS, [ér̄]; see *er*, vers, envers.

ERS, [ay]; bergers. See *er*.

ERSE, ERSES, ERSENT, [ér̄sé]; adverse, traverses, ils conversent

ERT, ERTS, [ér̄t]; vort; il sert, déserts, couvert, offerts

ERTE, ERTES, ERTENT, [ér̄té]; découverte, pertes, elles consent, ils dissident

ERTRE, [ér̄tre]; tertre

ERTS, [ér̄t]; déserts, couverts

ERVE, ERVES, ERVENT, [ér̄vē]; Minerve, réserves, ils énervent

ES, ès, [é]; at the end of monosyllables: *dès, les, tes, ses, des.*

ÈS, [é]; at the end of words, not proper names: *acces, succès* [aké, suké]. The è is the broadest of all; its pronunciation is effected by an opening of the mouth somewhat wider than that required for [é] in the Eng. word *there*.

ÈS, [éè]; at the end of proper names: *Cortès, Xerxès.*

ES, [é]; at the end of words of two syllables or more, and at the end of proper names: *hommes, bêtes* [ómé, bété].

ES, [ézé]; as a termination of verbs in the imperative, when they precede *y*, or *en*; example: *manges-en, touches-y.*

ES, [é]; *tu aimes, tu joues,* and in any verb used in conversation before a vowel or consonant: *tu aimes à rire; tu joues avec prudence.* — L'ACADEMIE. It is not however incorrect, even in conversation, to sound as *z* the final *s* of such verbs, when the next word begins with a vowel or silent *h*; the preceding *e*, where it immediately follows a consonant, as in *aimes*, should then be faintly pronounced like English *e* in *flattery*. — A. LE-MAIRE. See final *s*.

ES, [éé]; when it begins a word or precedes a consonant in the body of a word: *esprit.*

ESB, [ézbé]; in *presbytère*, and words wherein *b* follows *s*.

ESCE, ESCES, ESCENT, [éssé]; acquiesce, tu acquiesces, ils acquiescent

ÈSE, ÈSES, ÈSENT, [ézé]; diocèse, théses, ils présent

ESME, [éssme]; ténèbre

ESQUE, ESQUES, [ésk]; soldatesque, burlesques

ESS, [éssé]; in such words as *dessus, dessous, resserrer, ressembler*, etc.

ESS, [éssé]; in such words as *desouder, pression, essuyer, ressusciter*, etc.

ESSE, [éssé]; in such words as *abbesse, lessie*, etc.

ESSE, ESSES, ESSENT, [éss]; adresse, caresses, ils cessent

EST, [é]; third person of the present of *être*: *il est* [il é].

EST, [ésté]; only in *est, lest, ouest, zest,*

ESTE, ESTES, ESTENT, [ésté]; funeste, restes, ils détestent

bâr. bât. bârd. hér. bâd. thârâ. pîn. nô. shôt. môre. nôte. gûde.

ESTRE, ESTRES, ESTRENT, [èstre];
terrestre, orchestres, ils séques-
trent, trimestre, pédestre

ET, [ay]; the French conjunc-
tion *vou et moi, vous et elle*
[vou-zay môâ, vou-zay û].

ET, èts, [è]; bonnet, debet, col-
lets, bouquet, reflet, secrets

ÈT, èts, [è]; forêt, intérêts

ET, [èt]; in *net, tacet*

ÈT, ètes, [ètè]; anachorète, épî-
thètes, arête, boëte, écrète

ÈTE, ètes, ètent, [ètè]; bête,
conquêtes, elles quêtent

ÈTRE, ètres, [ètre]; diamètre,
pentamètres, baromètre

ÈTRE, ètres, ètrent, [ètre];
champêtre, ancêtres, ils dépê-
trent, prêtre, fenêtres

ETTE, èttes, ètent, [ètè];
brouette, trompettes, ils met-
tent, vignette, roulettes

ETTRE, èttrs, [ètre]; mettre,
lettres, omettre, transmettre

ETS, [è]; bonnets, and in *je*
mets and derivatives of *mettre*.

ETZ, [èz]; Retz, Metz

EU; the pronunciation of this
syllable cannot be exemplified
by any English analogical sound.
It is a kind of lowing of the
human voice; so much so, that
the French have introduced this
sound in the words *beugler* and
meugler which signify to *low* and
bellow.

FIRST DIRECTION — To pronounce
eu as properly as it can be taught
by writing, utter è by drawing
the sound from the remotest
depth of the throat; the lips
must form at the same time a
round opening capable of ad-
mitting a good sized pea.

SECOND DIRECTION — Pronounce
eu in many cases exactly as è.

EU, as the *First Direction* points
out, in monosyllables, at the
end of words in general, and
often when it precedes final x,
e, es, fs, gle, tre, se, or ses. See
the terminations with *eu*.

FINAL eu is always pronounced as
the *First Direction* points out.

EU, EUS, EUÉ, EUES, EUR, EURS,
EUT, ÆU, ÆUX, ÆUD, ÆUDS,
ŒUF, œufs, EUX, UEUE,
UEUES, UEUX, [are all pro-
nounced as the *First Direction*
points out]; *bleu, bleus, bleues,*
lieue, lieues, monsieur, messieurs,
il veut, vœu, vœux, noué, noués,
bœufs, œufs, deux, queue, queues,
gueux, queux.

**EU, [è according to the Second
Direction];** *Europe, eucharistie,*
heureux, Eurydice, St. Eustache,
and when it precedes *ble, fs, il,*
ille, l, le, ne, ple, que, r, re, rre,
rt, rtre, te, ve, vre. See the fol-
lowing terminations.

EU, [ù]; participle of *avoir*: *j'ai*
eu [say ù]

EUBLE, EUBLES, EUBLENT, [èble];
meuble, immeubles, ils meu-
blent, démeuble, remeublent

EUE, EUES, [as final eu]; queue,
lieues, bleues, feues

EUE, EUES, [ù]; participle of
avoir: *la robe qu'elle a eue,*
les maisons qu'il a eues.

EUF, EUFS, [èf]; neuf, veufs.
See *fs*.

Neuf and *neufs* signifying *new*,
must in all cases be sounded
as [nèf]. — G. DU VIVIER.

EUF, [èvè]; in *neuf*, when it sig-
nifies *NINE*, before its noun be-
ginning with a vowel or an h
mute: *neuf ans, neuf hommes.*
This sound is also given to *neuf*
before an adjective beginning
with a vowel or an h mute;
ex.: *neuf aimables convives.* —
L'ACADEMIE. Many prefer

day. bē. thême. war. you. vaunt. can't. don't. uncle. leisure. gîg. bâle.

a subdued sound of *f* in such cases.—LEMAIRE.

But when this *neuf* precedes a word which it modifies, beginning with a consonant, its pronunciation is [n̩], *neuf cavaliers, neuf chevaux*.

EUF, [ø]; in *éteuf*. The sound of *euf* in this word is that of final *eu*, which cannot be illustrated by any English syllable.

EUFS, [ø]; as final *eu*, before words beginning with a consonant: *des œufs frais* [dø zø frø].

EUGLE, EUGLES, EUGLENT, [øgle]; aveugle, tu aveugles, ils beuglent, elles meuglent

EUIL, EUILS, [øly] or [øyø]; deuil, écureuils. See Liquid *l*.

EUILLE, EUILLES, EUILLENT, [øly] or [øyø]; feuille, tu effeuilles, ils effeuillent

EUL, EULS, [ølø]; seul, tilleuls

EULE, EULES, EULENT [ølø]; gueule, meules, ils veulent

EUNE, EUNES, [ønø]; jeune, jeunes

EÛNE, EÛNES, EÛNENT, [ønø]; the *eu* as final *eu*: jeune, tu déjeûnes, ils déjeûnent.

EUPLE, EUPLES, EUPLENT, [øple]; peuple, tu dépeuples, ils repeuplent

EUQUE, [økø]; Pentateuque

EUR, EURS, [ør]; acteur, sieur, fleurs, acteur, brasseur, crieur

EUR, EURS, must be pronounced as final *eu* only in *monsieur* and *messieurs*. See *eu*. The *r* of *monsieur* should invariably be silent. It should be heard in *sieur*.

EURE, EURES, EURENT, [øré]; demeure, heures, elles pleurent

EURE, EURES, [ør]; only in *ga-*

gueure, mangeure, chargeure.

EURRE, EURRES, EURRENT, [øré]; beurre, tu beurtes, ils beurrent

EURS, [érø]; at the end of words: *leurs, voleurs, fleurs, siéurs*.

EURS, as final *eu* only in *mes-*
sieurs.

EURT, [ér]; heurt, il meurt

EURTRE, EURTRES, [étre]; meurtre, meurtres

EUS, [ø]; only in *Jeus, tu eus,* and *eus* participle.

EUS, as final *eu*, bleus, see *eu*.

EUSE, EUSES, EUSENT, [ézø]; the *eu* as final *eu*: tubéreuse, gla-
neuses, ils gueusent.

EUSSE, EUSSES, EUSSENT, [øzø]; que j'eusse, que tu eusses, qu'ils eussent

EUT, as final *eu*; il veut, il pleut

EUT, EÜT, [ø]; only in *il eut,* qu'il eût.

EUTE, EUTES, [ëté]; meute, émeutes, thérapeute

EUTRE, EUTRES, EUTRENT, [ëtre]; the *eu* as final *eu*: neutre, plu-
tres, ils calfeutrent

EVUE, EVUES, EVUENT, [ëvø]; flueve, épreuves, qu'ils meuvent

EUVRE, EUVRES, [ëvre]; cou-
leuvre, couleuvres

EUX, [ø]; deux, ceux, feux

EUX, [ézø]; *eu* as final *eu* in *deuxième, deuxièmement*

ÈVE, ÈVES, ÈVENT, ÈVE, [ëvø]; élève, tu relèves, ils se levent,
rêve, sève, fèves, grève

ÈVRE, ÈVRES, ÈVRENT, [ëvre]; lèvre, chèvres, ils sèvrent

EX, [ëkø]; index, perplex

EX, [ëgzø]; at the beginning of words, when it is followed by a vowel or silent *h*: *exiger, ex-*
empter, exhumer, etc.

EX, [ëkø]; in the body of words before a vowel: *sexé, Alexandre,*
inflexible, etc.

EXE, EXES, EXENT, [ëkø]; sexe,
circonflexes, ils vexent

bâr. bât. bârd. hér. bêd. thérâ. pin. nô. shôt. môre. nôte. gûde.

EXTE, EXTES, [éxté]; texte, prétextes, sexe, bissexte

EXTRE, EXTRES, [éxtre]; dextre, ambidextres

EY, [è]; whiskey.—L'ACADEMIE.

EY, [é]; bey

EZ, [ay]; nez, vendez, mandez

Although it is more correct to pronounce final z distinctly before words beginning with a vowel or silent h, in conversation the sound of z is often entirely dropped: *aimez avec respect, servez avec amour.* —WAILLY. We sound it on all such occasions as we do all other letters which it is correct to sound; for we cannot allow that conversation of any kind should be an excuse for false pronunciation.

ÈZE, ÈZES, [ézé]; in lèze-majesté.

F (6th letter).

F, [fè, or f]; alphabetical names of this letter.

F, at the beginning of a syllable or word, as in English.

F is silent in *clef, cerf, baillif, bœufs, œufs, neufs;* [see *neuf further on*]: pronounce the *f* in *habits neufs* [àbè néf].

F should be distinctly heard as at the end of the English words *stiff, stuff;* in *corne de cerf, bœuf, œuf, neuf*, and at the end of words generally: *vif désir, soif brûlante, pièce de bœuf tremblante; vif amour, soif ardente, bœuf à-la-mode.*—G. DUVIVIER.

F is silent in *chef-d'œuvre, nerf de bœuf, œuf frais.*

F of *neuf* is silent when the next word begins with a consonant and is the object numbered; *neuf personnes, neuf mots* [nè pérsonné, nò mó].

F of *neuf* must be pronounced as a *v* when it precedes a word beginning with a vowel or an *h* mute, and that is the object numbered: *neuf aunes, neuf hommes* [nèvóné, nèvómé].

F of *neuf* should be heard distinctly in all other cases: *neuf ou dix, neuf de dix* [nèf ou dèks, nèf dé dèks].

When *neuf* precedes the name of any month, it must be pronounced *néf: le neuf mars, ce neuf avril* [lé néf märsh, cé néf ávril].

FF, where two *f*'s follow each other, only one should be sounded.

FA, [fá]; façon, cucufa

FANT, FANTS, [faun]; étouffant, enfants, chauffant, griffant

FE, [fè]; fenêtre, referai

FE, [fè]; when it ends a syllable, in conversation and general reading [fénètre, référay].

FE, FES, FENT, [fè]; étoffe, truffes, ils étouffent

FI, [fí]; finesse, confi, défi

FO, [fò]; folio

FU, [fò]; fumée, touffu

FLE, FLES, FLENT, [fle, and not fèl]; tréfle, enflera, tu enflés, ils gonflent, ronfle

FRE, FRES, FRENT, [fre, and not fèr]; coffre, souffrera, tu souffres, ils déchiffrent

FS, at the end of words should be heard as *f* alone: *vifs, veufs, [víf vef].* See final *s.*

G (7th letter).

G, [gè, gá, or say]; alphabetical names of this letter.

G before *a, o, u*, always as it is heard in the English word *go.*

day. bē. thême. war. you. vaunt. can't. don't. uncle. leisure. gig. sale.

The general sound of French *g* is [k]; ex.: *galon, gosier, Gustave, gloire, gréable. Bagdad, boyhei, Ghelma, Ghébres, Ghiaour, dogme, stigmatiser, zigzag.*

G before *e, i, y*, always as *s* is pronounced in the English words *pleasure, measure*; ex.: *gêne, gentil, gingembre, pigeonneau*. The only word in which *g* is sounded as [k] before *e*, is *Gessner*. — G. DUVIVIER.

G is silent in: *doigt, [dɔɪg]*; legs, [lɛ]; *poing, [pɔ̃]*; *vingt, [van]*; *harenç, [araun]*; *étang, aytan*; *rang, [rauŋ]*; *sang, haun*; *seing, [san]*; *coing, chan or cou-an*; *oing, [ou-an]*; *faubourg, [fobur]*; *signet, sinɛ*; *long, [lon]*; *cagliari, callaré*; *voglie, [vɔlɛ]*.

G, [g]; in *bourg, joug, bourgmestre; bourg* is also pronounced [*bourké*] by many.

G in *sang, long, rang, bourg*, should be heard distinctly as a *k*, when it precedes a word that begins with a vowel or an *h* mute: *de rang en rang* [də raunkaun rauŋ].

G is not only silent in *doigt, vingt*, but also in the derivations: *doigtier, vingtaine, etc.*

GG. These two letters should be sounded as one, unless they precede *e*; the first is then heard as [k], and the second as [ɛ]: *aggraver; suggérer, suggestion.*

GA, gua, [gà]; *gage, il se ligua*

GAN, [kaun]; in *Gangrène*.

GUA, [gouà]; in *Guadeloupe*.

GEA, [ɛ̄]; *il mangea, songea*

GE, [ɛ̄]; *genou, dangereux, gée, sagement, logement. But ge, in the body of words, should be [ɛ̄] for conversation and general reading.*

GE, ges, gent [ɛ̄]; *sage, pages, ils voyagent, mangent*

GENT, gents, [šaun]; *indigent, agents, argent, sergents*

GI, gis, [šɛ̄]; *gibier, giboulée*

GIS, [šɛ̄šɛ̄]; in *gisait, gisant, gisent, gisons*.

GO, [gò]; *gosier, godiveau*

GEO, [šò]; *geolier, geole*

GU, [gù]; *léguine, guttural*

GEU, [šù]; *gageure*

GY, [šè̄]; *gynécée, gymnase*

GLE, gles, glent, [gle], and not [gèl]; *sangle, tringles, ils meu-guent, beuglent*

GLE, [gle]; for the body of words in conversation and general reading: *cinglera* [šanglerà]; *gl* is sometimes a liquid sound. See Rules on Pronunciation further on; ex.: *imbroglio, Broglie*.

GRE, gres, grent. [g̊re, and not g̊èr]; *vinaigre, tu dénigres, ils dénigrent, ogre, tigre*

GRE, [gre]; for the body of words in conversation and general reading: *dénigrera* [daynegrerà].

GN

GN may be liquid or not; it is sounded as [gné]; at the beginning of words: *gnome, Gnide, gnoistique, gnomon*.

GN, the liquid sound, is very like that of [ng-y] in the following phrases: *hang ye the meat; sing ye the song; long ye to come; flung ye the stone.*

Liquid *gn* should be uttered as nearly as possible in the following way: first, a very faint sound of *gné*, and then *yé*; thus: *montagne, règne, vigne, rognon*, [montagnéyé, règnéyé, vignéyé, rôgnon].

bär. båt. bård. hér. béd. thérá. pín. nò. shót. mòre. nòte. gáde.

The liquid sound of "gn" as well as French "u", and deep sounded "eu" can only be obtained correctly by imitating the pronunciation of a well-educated native.

GN is liquid also in *Agnus*; but it is sounded [gné] in *Agnus castus*, a shrub.

GN is a liquid sound in *imprégnation*, as well as *prégnant*.—
N. LANDAIS and A. LEMAIRE.

GN is liquid only in the body of words and the terminations: *gna, gne, gnie*; ex.: *magnanime, gagna, témoigne, soigné, incognito, compagnie*, etc.—G. DUVIVIER.

GN is not a liquid in *prognée, agnat, agnatum, agnatiques, diagnostique, stagnation, cognac, cognat, cognition, régnciale, inexpugnable, ignée, ignicole, ignition, Prognée*.—L'ACADEMIE.

GN must be heard as *n* alone in *Clugny, Regnaud, Regnard*, and *signet*; which latter word does not prevent *gn* to be liquid in *signer, assigner, assignation*.

GNA, [gnéty]; in *il signa*.
GNE, [gnéyé]; in *vigneron*.
GNI, [gnéyé]; in *digniteire*.
GNO, [gnéyó]; in *ignorant*.
GNU, [gnéyú]; in *rognure*.
GNY, [gnéyé]; in *Coligny*.
And as distinct syllables in the body of words, but not at the beginning.

GNE, [gnéyé]; in conversation and general reading: *signerai, gagnera* [sígnéyédray, gágñéyédrá].

GNE, GNES, GNENT, [gnéyé]; ivrogne, tu gagnes, ils épargnent

GNIE, GNIES, [gnéyé]; compagnie, compagnies

GNA, [gná]; GNE, [gné]; GNI, [gné]; GNO, [gnó]; at the beginning of words: *gnaphalium, gnesne, gnide, gnome*.

GT. Both letters are silent in *doigt, vingt*. See *oigt, ingt*.

GU.

GU has the sounds of *g, gü* and *kou*: *guimauve, légume, Guadeloupe* [gémóvè, etc.].

GU, [gá]; in *Le Guide, de Guise, aiguille, aiguillon, aiguiser*, and derivatives: *extinguible*, and the noun proper *Aiguillon*.—WAILLY.

GU, [k]; in *guidon, anguille, à sa guise*, etc. when it precedes *a, e, i, o*, generally: *nargua, langue, Guillaume, léguons*; and at the beginning of words: *gué, guide, guerre* [gay, gá, gér].

GU, [gou]; in *Guadeloupe*

GUÁ, [gá]; as a distinct syllable anywhere: *il se ligua*.

GUE, [gá]; at the beginning and in the body of words: *guenon, guenille*; [gá] in conversation and general reading [génón, généyé].

GUE, GUZS, [gá]; langue, harangues, longue, orgue

GUÉ, [gay]; guéri, guéret

GUENT, [gá]; as a plural termination of verbs: *ils se liguent*.

GUENT, [gaun]; onguent

GUË, guës, [gù]; uttered somewhat slowly in *aigüé, cigüé, ambiguë, contiguë*; in short, as a final syllable anywhere.

GUËS, GUËNT, [gù]; uttered rather slowly, in *tu arguës, ils arguënt*, etc.

GUER, [gáy]; in *arguer*. Its general sound is [gay].

GUI, [gá]; as a distinct syllable anywhere: *langui, guitare, guider, guide, guimauve*.

GUONS, [gon]; in *nous haranguons*.

day. bē. thème. war. you. vaunt. can't. don't. uncle. leisure. big. sale.

H (8th letter).

H, [h̄ and ăsh]; alphabetical names of this letter.

H in the body of words (unless it is preceded by *c*, *p*, *s*) is generally silent.

H, in French as in English, becomes *silent* or *aspirated*. By silent is meant here, quite unheard: *habit*, *herbe*, *homme*, [*Abbé*, *erbé*, *ômé*].

The French aspirated *h* should be about one-fourth as much aspirated as the English *h* in *hedge*, *horror*, etc. In conversation it is not aspirated at all.

H is generally mute or silent in words derived from the Latin and Greek: EXCEPTIONS — *Hagard*, *hale*, *halle*, *hameau*, *hanche*, *hanger*, *hardi*, *harnois*, *héros*, *haletier*, *hennir*, *hennissement*, *hernie*, *halberde*, *harpon*, *harpie*, *hérisson*. — **A. LEMAIRE**, **RESTAUT**, **VAUGELAS**.

Words in general use beginning with a silent “ăsh:”

Habile and all words beginning with *habi*.

Hainer *Halcyon*

Haleine *Hulenée*

Halo *Hamadryade*

Hameçon *Hanicroche*

Hansard *Hare*

Harlequin *Hâtif*

Harmonie and derivatives.

Harpègement *Haruspice*

Haste *Hâtif*

Hebdomadaire and derivatives.

Héberger ditto

Hésitée ditto

Hébreu ditto

Hécatombe ditto

Hectomètre and words beginning with *hecto*.

Hégire *Hélas*

Hétique ditto

Héticon and derivatives

Héliotrope and words beginning with *hélio*.

Hellènes and derivatives.

Helvétique *Hem*

All words beginning with *hémî*.

All words beginning with *hémô*.

Henriette. See Rules on Pronunciation further on.

All words beginning with *hep*.

Héraudique *Hérauderie*

All words beginning with *herb*.

Hercule

All words beginning with *hére*.

Héritage and derivatives.

Hermorphrodite

All words beginning with *herm*.

Héroïen

All words beginning with *héroi*.

Hésitation and derivatives.

All words beginning with *héti*.

Heu *Heur*

Heure and derivatives.

Heureux ditto

Heurt

All words beginning with *hex*.

Hiatus *Hidalgue*

Hiène *Hier*

Hiéroglyphe *Hiérologie*

Hilarité

All words beginning with *hip* and *hir*.

Hispide

Histoire and derivatives.

Histrion

Hiver and derivatives.

Ho *Hobereau*

Hogner *Hollander*

Holocauste and derivatives.

All words beginning with *holo*.

All words beginning with *hom* except *homard*.

Honnête and derivatives.

Honneur

All words beginning with *hono*.

Hôpital *Horaire*

Horizon and derivatives.

Horloge ditto

Hormie

Horoscope and words beginning with *horo*.

Horreur and derivatives.

Hospice ditto

Hospodar *Hostie*

bâr. bât. bârd. hèr. bêd. thérê. pîn. nô. shôt. môre. nôte. gûde.

Hostile and derivatives.

Hôtel and words beginning with *hôt*.

Hue!

Huile and words beginning with *huil* and *huis*.

Huître and derivatives.

Hunain and words beginning with *hum*.

Hurluberlu

Hyacinthe and words beginning with *hy*. —

H must be aspirated at the beginning of most words not seen in the above list.

H is generally aspirated in the body of words between two vowels: *cohue*, *aheurter*, *ahan*.

When an aspirated h begins a word, it must have no connection of sound with the consonant that precedes it: *neuf hameaux*, *ces héros* [nè amô, sè ayrô]. Final consonants that must always be heard are exceptions of course to this rule: *ce juif Hollandais* [cè ñif ñôlandâ].

Should the words preceding an aspirated h end with a mute e, that e becomes faintly audible as [â] especially in poetry: *funestâ hasard*; *unè haine invétérée*. — *BEAUVÉE*.

This rule holds good as it respects final *ea* and *ent* of verbs, the e alone is faintly sounded as [é]; ex: *tu lui donnes hotte et fardéau*; *ils vendent hutte et baudet*.

When a silent h begins a word, the vowel that follows it becomes connected in sound with the consonant that ends the preceding word: *des habits*, *cinq hommes* [dë zâbè, sâñ kômè]. Final consonants that must never be heard are, of course, exceptions to this rule: *le fusil homicide* [lè fùzè ômîldidé].

Should the word preceding a silent h end with an unaccented e, the two words are pronounced as one, neither e nor h being heard: *titre honorable* [tîtrîônôrâble].

Observe that in the terminations *es* and *ent* belonging to verbs, the s as a z, and the nt as a t, become audible, and the e in such cases recovers its faint sound of [â]; ex.: *tu parles humblement*; *ils agissent honnêtement*. See Rules on Pronunciation further on.

H is aspirated in *Henri* and derivatives; *Hollande* and derivatives; *Hongrie* and derivatives; and at the beginning of the names of towns and countries generally. When *Henri* is used in conversation, its h is generally silent: *parlez-vous d'Henri?* See further on Rules on Pronunciation.

H is aspirated in *ah!* *éh!* *oh!* *ha!* *hé!* *ho!*

H of *huit* and derivatives is sometimes aspirated and sometimes silent. It is silent only in *dix-huit*, *vingt-huit*, *soixante-dix-huit*.

H of *th* is always silent: *thème*, *thé* [*tème*, *tay*].

H is silent in *myrrhe*.

HOT, HOTS, [ô]; cahot, cahots

HAU, [ô]; in *exhausser*, *exhaussement*. But the h is aspirated in *hausser*, *haussement*. — L'ACADEMIE.

■ (9th letter).

I, [î]; alphabetical name of this letter.

I, [î]; at the beginning of words when it does not precede *m* or *n*, and at the end of monosyl-

day, bê, thême, war, you, vaunt, can't, don't, uncle, leisure, gig, sale

ables and syllables; ex.: *idée, ignoble, item*. When it precedes an *m* or *n*, see *im, in*.

I, IC, ID, IDS, IE, IF, IFS, IL, ILS, IS, IT, ITS, ÌT, IX, IZ, Y, UI, UIS, UIT, UITS, HI, are all pronounced as [ë] in *fi / ri, cric, nid, nids, maniemant, baillif, baillifus, fusil, fusile, fils, ris, mis, lit, lits, qu'il mêl, prix, riz, tyran, qui, requis, il languit, acquits, hiver*.

I, [i]; at the beginning and in the body of words, when it precedes two consonants: *issue, difficile* [isslù, diféslè]. See *il, ille, im, and in*.

Ï, [è]; see Signs, etc. *Sinaï*.

Î, [ë]; preceding a final syllable that ends with *e*; ex: *dème, gûte* [démè, gûtè].

IA, [yà]; diphthong, in the body of words when it ends a syllable, and at the beginning of some words: *faacre, diadème*. See Rules on Pronunciation further on.

IAIS, IAIT, IAIENT, [iè]; je niais, il riait, elles niaient

IAM, IAM, [laun]; iambe, viande

IANT, IANTS, [èauñ]; orient, pliants

IAS, Iât, [là]; tu lias, qu'il pliât

IAU, [ò]; in *mialuer, piacular, ils piaculent, miaulent*, etc.

IBE, IBES, IENT, [lbè]; bribe, scribes, ils imbident

IBLE, IBLES, IBLENT, [lbè]; bible, visibles, ils criblent

IBRE, IBRES, [lbre]; libre, fibres

IC, [è]; in *cric*. G. DUVIVIER including *arsenic*.

IC, ICS, [lk]; *arsenic, agaric, sydic, dé bric et de broc, aspic, cric-crac, publics*. It is now generally preferred to sound the *c* in *arsenic*.—A. LEMAIRE.

ICE, ICES, ICENT, [lësè]; artifice, services, ils épacent

ICH, [lk]; in *schlich*. — A. LEMAIRE.

ICHE, ICHESES, ICHENT, [lëshë]; niche, riches, ils trichent

ICLE, ICLES, [lkle]; article, bésicles, cuticle, manicle

ICT, ICTS, [lktù]; strict, districts

ICTE, [lkté]; vindicte, stricte

ID, IDS, [è]; nid, muids

ID, [ldè]; at the end of proper names: *David, Le Cid*.

IDE, IDES, IDENT, [ldé]; acide, Hespérides, ils guident

IDRE, [ldre]; cidre

IE, IES, [è]; with a very faint sound of yé or è, when it is at the end of words: *vie, amies*.

IE, [è]; in the body of words when it ends a syllable: *reniemment, maniemant*.

IE, [è]; je prierai, tu nieras

IE, [lè]; miette, assiette

IE, [è]; in *Friedland*.

IE, IÉS, IÉZE, IÉES, [yay]; allié, mariés, déliée, disgraciées.

IE, [lè]; fière, bière, manière

IED, IEDS, [yay]; pied, tu t'assieds, il sied, les pieds

IEL, [yèl or ièl]; fiel, miel

IEUME, IEUMES, [lèmè]; deuxième, dixième, centième

IEN, IENS, [ian], as terminations of nouns]; rien, biens. But the *n* of *bien* and *rien* should be heard before a word which they modify, beginning with a vowel or an *h* mute: *bien utile, rien à dire, bien entendu, etc.*

IEN, [lan]; in the future and conditional of *venir, tenir*, and derivatives: *je viendrai, je tiendrais, tu conviendras*.

bâr. bât. bârd. hér. bâd. thérâ. pîn. nô. shôt. môre. nôte. gâde.

IEN, [lanné]; ex.: *ancien ami*, because the following word begins with a vowel. See rules on Pronunciation further on.

IEN, [laun]; in the body of words: *impatienter*.

IENNE, IENNES, IENNENT, [léné]; chienne, Parisiennes, ils viennent, ils entrentiennent

IENT, [lan]; as the termination of the third person singular of the present of the verbs *tenir*, *venir* and derivatives: *il tient*, *il vient* [l tian, l vian].

IENT, [laun]; at the end of words in general.

IENS, [laun]; as a plural termination of nouns and adjectives, the singular of which ends with *ent*; ex.: *patients, expédiens*.

IENT, [è, with a faint sound of yé]; when it is the plural termination of a verb: *ils plient*.

IENTE, IENTES, IENTENT, [launté]; impatiente, efficientes, ils s'orientent, patientes

IER, IERS, [lay]; ex.: *premier, derniers*, and at the end of every polysyllable. *Altier* has been made to rhyme with *fier* by BOILLEAU, but he has also made it rhyme with *quartier*. The final r is now decidedly silent.

IER, IERS, [lár]; fier, fiers, hier, and for all monosyllables.

ÎÈRE, ÎÈRES, ÎÈRENT, [lér]; barrière, laitières, ils nièrent

IEU, [lé]; dieu, lieu. See Rules.

IEZ, [lay]; vous riez, dansiez

IF, ifs, [if]; natif, chétifs

IF, ifs, [è]; baillif, baillifs

IFE, IFES, [lf]; calife, pontifes

IFFE, IFFES, IFFENT, [lfè]; chiffre, griffes, ils attiftent

IFLE, IFLES, IFLENT, [ifle]; mornifle, tu renifles, ils écorniflent, sifle, elles sident

IFFRE, IFFRES, IFFRENT, [ifre]; fissre, chiffres, ils déchiffrent

IG, [ig]; zig-zag

IGE, IGES, IGENT, [èhé]; tige, prodiges, ils exigent

IGLE, [lgle]; bigle

IGME, [lgle]; paradigme, énigmes, phénigme

IGNE, IGNES, IGNENT, [ingyé]; ligne, signes, ils désignent

IGRE, IGRES, IGRENT, [èg're]; tigre, tu dénigres, ils dénigrent

IGUE, IQUES, IQUENT, [èk]; brigue, intrigues, ils prodiguent, fatigue, ligue

IL, ILS, [è]; gentil, gentils, fusil, fusils

IL, [lyé or lèé]; at the end of words, when a vowel precedes it; and in *gentilhomme* and derivatives, *gentillesse*, and *gentil* when it precedes a word beginning with a vowel: *gentil enfant*

IL, ILS, [l]; exil, civils

ILS, [è and èsé]; in *fils*. We prefer the latter pronunciation, whether the next word begins with a vowel or a consonant: DOMEROUX thought it the better of the two. *Fils* rhymes equally well with *Lais*, *Paris*, *gratis*, as with *coloris*, *lambris*, *avis*.

ILE, ILES, ILENT, [èl]; asile, faciles, ils mutinent

ILL, [l]; at the beginning of words: *illégal*, *illustre*.

ILL, [lyé or lèé]; in the body of words when a vowel precedes it: *gaspiller* [gaspléyay]. See *aïlle*, *eille*, etc.

ILL, [l]; in the body of words, when it is preceded by a con-

day. bē. thème. war. you. vaunt. can't. don't. uncle. leisure. gig. sale.

sonant : *imbécillité* [anbayshé-léty] ; and in *tranquille* and derivatives.

ILLE, ILLES, ILLENT, [iljé and éyé] ; fille, tu pétilles, ils brillent

ILLE, ILLES, [il] ; in *ville*, *mille*, *Achille*, *codicille*, *campanille*, *imbécille*, *pupille*, *tranquille*, *gilles*.

ILPHE, [ilfá] ; silphe

ILS, [é] ; in *fils* at the end of a sentence: *c'est mon fils* [é mon f].

ILS, [é] ; in *fils* before a vowel, and in the body of a sentence: *mon fils est là* [mon féshé è lá] ; *le fils de cet homme* [lé fessé (and f) dè sht omé]. We prefer [fessé].

ILS, [il] ; as a monosyllable: *ils sont* [il son].

ILS, [ilzé] ; as a monosyllable before a vowel: *ils ont* [il zon].

ILTRE, ILTRES, ILTRENT, [iltre] ; je filtre, tu filtres, ils filtrent

IM, [imé] ; at the beginning or in the body of words, when it precedes a *b* or *p*: *imbécille*.

IM, [imé] ; at the end of proper names: *Sélim*, *Ephraïm* ; and at the beginning or in the body of words, when it precedes *m* : *immanquable*, *immense*.

IMBE, [anbé] ; regimbe, limbes

IMBRE, IMBRES, IMBRENT, [anbre] ; timbre, tu timbres, ils timbrent

IME, IMES, IMENT, [émé] ; estime, rimes, ils animent

IMM, [immé] ; with the second *m* distinctly heard at the beginning of words: *immense*, *immérit* ; these letters can never have a nasal sound.

IMPE, IMPES, IMPENT, [ampé] ; guimpe, tu grimpes, grimpent

IMPLE, IMPLIES, [ample] ; simple, simples

IN, [an] ; at the end of words, monosyllables and syllables: *vin*, *brin*, *lin*, *cria*.

IN, [iné] ; at the beginning or in the body of words when it precedes a vowel or an *n*.

IN, [iné] ; as a monosyllable before a vowel: *in octavo* [iné öktavó].

INC, [anké] ; zinc

INCE, INCES, INCENT, [anbé] ; mince, pinces, elles rincent

INCT, INCTS, [an] ; instinct

INCT, [ankété] ; distinct, succinct

INDE, INDES, INDENT, [andé] ; le Pinde, tu guindes, ils guinent

INDRE, INDRES, [andre] ; cylindre, cylindres

INE, INES, INENT, [iné] ; colline, racines, elles dessinent

ING, INGS, [an] ; schelling, schellings

INGE, INGES, INGENT, [anbé] ; linge, singes, ils singent

INGLE, INGLES, INGLENT, [anble] ; tringle, épingle, ils cinglent

INGT, INGT, [an] ; vingt, vingts

INGT, [anté] ; in *vingt* preceding a vowel, etc.: *vingt-et-un*, *cent vingt ans*. See letter *t*.

INGUE, INGUES, INGUENT, [anké] ; seringue, tu distingues, il distinguent

INN, [iné] ; at the beginning and in the body of words: *innocent*, *innombrable* [éndšaun, énon-brable].

INQ, [anké] ; in *cinq* generally.

INQ, [an] ; in *cinq*, when it precedes a word beginning with a consonant, that word being the object numbered: *cinq chevaux*.

When *cinq* does not absolutely
c 5

bâr. bât. bârd. hér. bêd. thérâ. pin. nô. shôt. môre. nôte. gûde.

modify the word which follows it, the sound of [ké] is given to its final *q : cinq pour cent.*

INQ, [*anké*] ; in *cinq*, when it precedes a word beginning with a vowel or an *h* mute: *cinq ânes*, *cinq hommes*. This sound is also given to *cinq* when it ends a phrase: *trois et deux font cinq.*

INQUE, INQUES, INQUENT, [*anké*] ; je trinque, tu trinques, ils trinquent

INS, [*an*] ; chemins, raisins

INT, [*an*] ; il vint, obtint

INTE, INTES, INTENT, [*anté*] ; pinte, coloquintes, ils tintent

INTHE, INTHES, [*anté*] ; labyrinth, hyacinthes

INTRE, INTRES, [*antre*] ; cintre, cintres

INX, [*anké*] ; sphinx

INZE, [*anzé*] ; quinze

IO, [*ø*] ; fiole

ION, [*ioné*] ; as a termination of syllables or words anywhere, when it does not precede *n : lion*, *lionceau*.

ION, [*lóné*] ; when it precedes *n : lionne.*

IONS, [*lon*] ; as a plural termination of words in general.

IOU, [*iou*] ; chiourme

IPE, IPES, IPENT, [*ipé*] ; tulipe, pipes, elles anticipent

IPPE, IPPES, IPPENT, [*ipé*] ; grappe, nippes, ils agrippent

IPHE, IPHES, [*if*] ; escogriphé, logographes

IPLE, IPLES, IPLENT, [*iple*] ; triple, disciples, ils triplent

IPSE, IPSES, IPSENT, [*ipsté*] ; ellipse, éclipses, ils éclipsent

IQUE, IQUES, IQUENT, [*iké*] ; domestique, briques, ils traîquent

IR, IRS, [*ér*, or *ère*] ; avenir, désir, soupirs, désirs, souvenirs

IRE, IRES, IRENT, [*ér*, or *ère*] ; Sire, navires, ils admirent

IRQUE, [*érké*] ; cirque

IRR, [*ér*, each *r* being distinctly heard] ; in: *irrégulier*, *irraisonnable*, *irréligieux*, *irritation*, *irrévocable*, *irréfragable*, etc., and all words beginning with *irr.*

IRTE, [*érté*] ; mire or myrtle.

IS, [*é*] ; at the end of words in general: *tunis*, *avis*, *tapis*, *concis*, *permis*, etc., and in *fleur-de-lis*

IS, [*éssé*] ; at the end of *iris*, *mât*, *lapis*, *lis* (a lily), *l'empire des lis*; *un teint de lis*, *locatis*, *ris*, *oratis*; and proper names: *Paris*, *Lais*, etc.

IS, [*é*] ; in *Paris*, capital of France. See *is*, above.

ISC, [*iské*] ; fisc

ISCH, [*ish*] ; in *Stockfisch*.—A. LEMAIRE.

ISE, ISSES, ISENT, [*ézé*] ; bise, cerises, ils visent

ISME, ISMES, [*léème*] ; athéisme, barbarismes

ISQUE, ISQUES, ISQUENT, [*iské*] ; brisque, brisques, ils confisquent

ISSE, ISSES, ISENT, [*issé*] ; écrevisse, saucisses, ils finissent

IST, [*isté*] ; in *Christ* without *Jésus*; and in *zist*, *whist*.

IST, [*é*] ; in *Jésus-Christ*.

ISTE, ISTES, ISTENT, [*isté*] ; académiste, listes, ils assistent

ISTHME, ISTHMES, [*éshme*] ; isthme, isthmes

ISTRE, ISTRES, ISTRENT, [*isstre*] ; ministre, régistres, ils administrent

day. bē. thème. war. you. vaunt. can't. don't. uncle. leisure. gig. šale.

IT, irs, [è]; at the end of words: *il fit nuit* [il fè nùè]; and in *huit* when it precedes and modifies a noun or adjective beginning with a consonant: *huit chats* [ùè shà], *huit gros chats* [ùè grò shà].

IT, [it]; at the beginning or in the body of words, when it precedes a vowel; and in *huit* meeting a vowel or an *h* mute anywhere: *huit ours*, *huit hirondelles* [ùè ourè, ùè érondèl]. *Huit* is pronounced ùètè in any part of a sentence before any word that it does not number: *tirez huit de dix*; *j'en ai huit* [téray ùtè dè dësè; þaun nay ùtè].

IT, [itè]; in *accessit*, *déficit*, *gratuit*, *préterit*, *rit*, *subit*, *transit*.

IT, [è]; ci git

ITE, ITES, ITENT, [itè]; cénobite, limites, ils agissent

ITH, [itè]; zénith, Smith.

ITHES, [itè]; Lapithes

ITHME, [itmè]; logarithme

ITRE, ITRES, [ltre or ètre]; arbitre, titres, litre

ITS, [e]; lits, dits, confits

IVE, IVES, IVENT, [évé]; lessive, olives, ils arrivent

IVRE, IVRES, IVRENT, [évre]; livre, vivre, ils délivrent

IX, [è]; in *prix*, *perdrix*, *crucifix*, *salsifix*.

IX, [ixè]; in *phénix*, *préfix*, and proper names.

IX, [ékè]; in the body of words before a vowel: *fixé*, *fixant*, *fixeront*, etc. : except *sixuin*, *sixième*, *dixième*, in which *x* has the sound of *z*.

IX, [èzè]; in *prix*, *perdrix*, *crucifix*, *salsifix*, when the next word begins by a vowel or an *h* mute:

ce salsafix est bon [è salsifè zè bon]; in the body of words when it precedes a vowel: *sixième*, *dixième* [sézlièmè, dèzlièmè]; and in *six* and *dix* meeting a vowel or an *h* mute: *six hivers*, *dix aunes* [sèz-èvèr, dèz-èvnè].

IX, [è]; in *dix* and *six*, when either precedes and modifies a word beginning with a consonant: *six belles filles et dix garçons* [è bél flèlys (or fèyé) ay dè garçon].

IX, [èè]; in *dix* and *six* preceding any word that they do not number, and when they are at the end of a sentence: *neuf ou dix*, *six de sept* [nèf ou dësè, sèsè dè ètè].

IXE, IXES, IXENT, [ixè]; fixe, prolixes, ils fixent

IXTE, [ixtè]; mixte, sixties

IZ, [èè]; in *riz*, when it meets a consonant, ends a sentence, or stands alone.

IZ, [ézè]; in *riz*, preceding a vowel: *ce riz est gros* [è rè-zè grò].

J (10th letter).

J, [èè or èè]; alphabetical names of this letter.

J, j' [èè]; before any one of the vowels: *déjà*, *jeune* [duyè, ènè].

JA, [èè]; *jamais* [èamà].

J'A, [èè]; *j'amuse* [èamùzè].

JE, [èè]; *je suis* [èè èùè].

JE, [èè]; in conversation and general reading: *je te le donne* [èè té lè dounè].

JE, [èè]; *je jette* [èè ètè].

JE, [èè]; *ai-je* [èè].

J'E, [èè]; *j'étais* [èaytè].

J'I [èè]; *j'ignore* [èegnyèr].

bâr. bât. bârd. hâr. bâd. thêré. pin. nô. shôt. môre. nôte. gûde.

JO, [jɔ]; *joli* [jɔlî].

J'O, [jɔ]; *j'ose* [jɔzɛ].

JU, [jù]; *jugé* [jùʒɛ].

J'U, [jù]; *j'use* [jùzɛ].

J'Y, [jè]; *j'y suis* [jè jè].

J.C. stands for *Jésus-Christ* [jɛy-
zœ-kʁɛ].

K (11th letter).

K, [kâ or kà]; alphabetical names
of this letter.

K is never silent in French.

K, before a vowel at the begin-
ning of a syllable or word, as
in English.

K must be heard distinctly before
any consonant that may follow:
kremlin [krəmlɛn].

L (12th letter).

L, [lâ or lî]; alphabetical names
of this letter.

L, before a vowel at the begin-
ning of a syllable or word, as in
English.

L' must be pronounced exactly as
l: *l'âme*, *l'hiver*, [lâm, lêvɛr].

L, at the end of words, should be
heard distinctly, except in *baril*,
chenil, *cul*, *fusil*, *fournil*, *coutil*,
sourcil, *gril*, *nombril*, *percil*, *soul*,
outil.

L is silent in *fils*, *pouls*, and *gen-*
tilshommes [fî, pou, bœnt-
zõm].

L should always be heard distinctly
in *il*, *ils*, *quelque*, *quelqu'un* [il,
il, kɛlkɛ, kɛlkun]; and not [è,
è, kék, kékun].

LA, [lâ]; *laver* [lâvay].

L'A, [lâ]; *la-t-il* [lâtîl].

LANT, LANTS, [laun]; sanguine,
galants

LENT, LENTS, [laun]; violent,
talents

LE, [lâ]; *le duc* [lè dük].

LE, [lâ or le]; in conversation
and general reading, as a mono-
syllable, or in the body of words:
le maître, *semblera* [lê mêtř,
samblerâ].

Le, pronoun, used with a
verb in the imperative should
be [lè]: *amène-le*, *faites-le sa-*
voir [aménâ-lè, fêtâ-lè sâvôar].

DUMARS AIS.

L'É, [lay]; *l'été* [laytay].

LI, [lî]; *livre* [lîvʁe].

L'I, [lî]; *l'image* [lîmâs].

LO, [lô]; *logis* [lôsɛ].

L'O, [lô]; *l'opinion* [lôpêñon].

LU, [lû]; *lumière* [lûmiɛr].

L'U, [lû]; *l'univers* [lûnlîvîr].

LY, [lî]; *lycée* [lîsɛ].

L'Y, [lî]; *tu l'y mèneras* [tâ lè
ménâr].

LE, LES, [lè or lâ]; in the ter-
minations: *ble*, *cle*, *flé*, *gle*, *ple*,
and never [lî], as this syllable
is pronounced in the English
words *table*, *tubernacle*, *strangle*,
people.

LE, LES, LENT, [lè, never lî];
boule, bailles, elles silent

LES, [lî]; as a monosyllable: *les*
mots [lî mô].

LL, each *l* is sounded distinctly in
alléguer, *allégorie*, *allusion*, *bel-*
ligerent, *collaborateur*, *colloque*,
constellation, *ellébore*, *folliculaire*,
gallican, *gallicisme*, *hellénisme*,
intelligent, *interpeller*, *libeller*,
oscillation, *palladium*, *pullier*,
pululier, *pusillanime*, *rebellion*,
soliciter, *syllogisme*, *tabellion*,
velléité.—G.DUVIVIER.

It is usual to sound each *l* in
collégial, *collation*, *collationner*,

day. bē. thême. war. you. vaunt. can't. don't. uncle. leisure. gig. sale.

although one *l* alone is heard in *collège*, and in *collation* when it signifies a meal.

LL, sometimes liquid, sometimes not; ex.: *alle, ville*. See *ille*.

L should also sometimes have a liquid sound, and sometimes not.

L, liquid, has the sound of [yé].

AIL, **AILS**, **AILLE**, **AILLES**, **AILLENT**, [élyé and hýé]; travail, éventails, paille, travaillera, tennailles, ils travaillent

EIL, **EILS**, **EILLE**, **EILLES**, **EILLENT**, [élyé and éyé]; soleil, soleils, treille, veillera, tu sommeilles, ils sommeillent. See Rules.

IL, **ILS**, [é]; baril, fusils, des cheunils malsains

IL, **ILS**, [il]; fil, subtils, des alguazils cruels

IL, **ILS**, **ILLE**, **ILLES**, **ILLENT**, [élyé and éyé]; babil, périls, des fenils secs et bien aérés, fille, habillera, filles, ils brillent

ILS, as a plural termination, when it precedes a vowel or silent *h*, is sometimes sounded as [ézé]: *des outile excellents*; sometimes [iyézé]: *des périls affreux*; and sometimes as [élzé]: *des profils exacts*.

EUL, **EULS**, [é]; un linceul, des linceuls.—*N. LANDAIS*.

ILLE, **ILLES**, [é]; in *Gilles, ville, mille, tranquille*. See *i* before *lle*.

EUILL, **EUILLS**, **EUILLE**, **EUILLES**, **EUILLENT**, [élyé and éyé]; deuil, seuils, feuille, tu veuilles, qu'il veuillent

UEUIL, **UEILS**, **UEILLE**, **UEILLES**, **UEILLENT**, **CEIL**, **CEILS**, [élyé and éyé]; *cœuil*, *écœuils*, *cueille*, *cueillera*, que tu cueilles, qu'ils cueillent, *œil*, *œils de bœuf*

OUIL, **OUILLE**, **OUILLES**, **OUILLENT**, [oulyé and onyé]; *fenouil*, que-

nouille, *fouillera*, *tu barbouilles*, ils *gazouillent*

UILLE, **UILLES**, [ùllyé and ùlyé]; *aiguille*, *aiguilles*

UILLE, [élyé and èyé]; *anguille*, *anguilles*

L is liquid in *gentil* (*Pagan*), *Avril*, *Juilly*, *Sully*.

IL, [lyé or éyé]; in *mil* (*bird-seed*).

IL, [il]; in *mil* (*a thousand*).

L is not liquid in *il* or *ils* of *alguazil*, *Anil*, *baril*, *barils*, *bissextil*, *Brésil*, *chenil*, *chenils*, *civil*, *coutil*, *exil*, *fil*, *fils*, *fournil*, *fournils*, *fraisil*, *fusil*, *fusils*, *gentils*, *ménil*, *mil* (1,000), *Mirtil*, *Nil*, *nombril*, *nombrils*, *outil*, *outils*, *persil*, *pistil*, *profil*, *profils*, *puéril*, *sourcil*, *sourcils*, *subtil*, *subtils*.

L is not liquid in *il* or *ils* of *vil*, *vils*, *viril*, *volatile*.

L is not liquid in *ille* or *illes* of *Achille* [ashíll]; *mille* [míll]; *pupille* [púplíll]; *sibylle* [séblíll]; *tranquille* [traunkíll]; *vaudeville*, [vódlévlíll]; *ville* [víll].

L.A. stand for *Leurs Altesses* [lér zálteß].

L.N. et **H.P.** stand for *Leurs Nobles et Hautes Puissances* [lér nóblezay hóté púissauñé].

L.M. stand for *Leurs Majestés* [lér màjéßtay].

L.st. stand for *Livres sterlings* [lévr stérlan].

MM (13th letter).

M, [mé or èm]; alphabetical names of this letter.

M' should be pronounced simply as *m* wherever it is met with: *ils m'ont dit* [il mon dè].

M, at the beginning of a syllable or word, as in English.

bâr. bât. bârd. hér. bêd. thérê. pîn. nô. shôt. môre. nôte. gûde.

MA, [mâ]; *maladie* [mâlädè].

MÂ, [mâ]; mâle, vous aimâtes

M'A, [mâ]; *il m'a dit* [ilmâdè].

MANT, MANTS, [maun].

ME, [mâ]; *je me tais* [bê mè tâ].

ME, [mâ or me]; as a monosyllable, or as a syllable in conversation or general reading: *vous me nommerez* [vou mè nômè-ray], *je me tais* [bê mè tâ].

ME, MES, MENT, [mâ]; pomme, [pômâ]; hommes [ômâ]; ils nomment [il nômâ].

MENT, MENTS [maun]; comment, serments

MÉ, [may]; *médire* [maydère].

M'É, [may]; *il m'écrive* [il may-vité].

MÊ, [mâ, slowly sounded]; même, mîler

MÈ, [mâ]; mère, ils semèrent

MI, [mâ]; *midi* [mâdè].

M'I, [mâ]; *m'initez-vous* [mâ-mêtay-vou].

MÔ, [mô]; môle

MO, [mô]; *motion* [môshon].

M'O, [mô]; *il m'oblige* [il môblè-â].

MU, m'u, mus, mûr, [mû]; muraille, ému, vous munirez, promus, qu'il émût

MY, [mâ]; *Barthélémy* [Bär-taylaymâ].

M'Y, [mâ]; *vous m'y verrez* [vou mè vêray].

ME, MES, [ne]; in such terminations as *asme, asmes, esme, esmes, isme, ismes, osme, osmes*; final *me* in French should never be pronounced as [én]: *cataplasme, ténèse, barbarisme, microcosme, cataracte, ténèse, microcosme, cataracte, ténèse*.

MON, [mô]; in *monsieur* only.

MONOS, [môndôs]; monosyllabe

M should be heard distinctly in *Jérusalem, Ephraïm, Sélim, Amsterdam*, and at the end of most proper names.

M is silent in *automne, damner*, and derivatives [ôdmé, dâmny].

MN should be distinctly heard in *amnistie, hymne, automnul, calamite, somnambule, sonnifère, Clitemnestre, Agamemnon, indemniser* and derivatives [âmnistè l'mnè, ôdmnâl, etc.]

M final should never be heard in perfect nasals, even should the following word begin with a vowel: *j'ai faim aussi* [bay fan ðâ].

Where the *m* is doubled, in general, one only should be heard: *commode, commis, dilemme*. EXCEPTIONS:— *Ammon, Emmanuel, grammatical, grammaticiste, ammonia, commensurable, commémoration, committimus, commotion, commuer* and derivatives. See *imm*. One *m* alone is heard in *grammaire, grammairien*.

MS. stands for *manuscript* [mâ-nuskri].

M. or Mr. stands for *Monsieur* [môsî]. See *eur*.

Me. or Mme. stands for *Madame* [mâdâme].

Melle. stands for *Mademoiselle* [mâdemôzâl].

MM. or Messrs. stands for *Messieurs* [mêslâ].

Mes. or Mmes. stands for *Mesdames* [mêdâme].

Melles. stands for *Mesdemoiselles* [mâdemôzâl].

Md. stands for *marchand* [mâr-shaun].

day. bē. thême. war. you. vaunt. can't. don't. uncle. leisure. gig. sale.

N (14th letter)

N, [nē or ñnē]; alphabetical names of this letter.

N, at the beginning of a syllable or word, as in English.

N' should be pronounced as a plain *n* wherever it is met with: *n'oublierez-vous pas* [noublieray-vou pâ].

NA, [nâ]; nation [nâšlon].

ÑÂ, [ñâ]; nous menâmes

ÑÂ, [ñâ]; qu'il condamnât

N'A, [ñâ]; *il n'a pas* [il nà pâ].

NANT, **NANTS**, [naun]; manant

NE, [nê]; *je ne dors pas* [sê né dôr pâ]. See next Article.

NE, [nê]; as a monosyllable, and a syllable forming part of a word, in conversation and general reading: *je ne donnerai pas* [sê né dônrây pâ].

NENT, [nê]; ils dinent.

NENTS, [naun]; déponent

NE, [nê]; *bonne* [bônnê].

NES, [nê]; *tu donnes* [tô dônnê].

N'É, [nay]; *il n'éclaire pas* [il nayclâr pâ].

NÉ, [nay]; *dîné* [dêny].

NÈ, [nê]; ils donnèrent

NÊ, [nê]; *fenêtre* [fénâtre].

N'È, [nê]; *n'êtes-vous pas* [nèt-vo pâ].

NI, [nê]; *fini* [fénâ].

ÑÎ, [ñê]; nous finîmes

N'I, [nê]; *vous n'imaginez pas* [vou némâñay pâ].

NO, [nô]; *notion* [nôšion].

NÔ, [nô]; *le nôtre*

N'O, [nô]; *elle n'osera* [el nôzérâ].

NU, [nâ]; *nubile* [nâbil].

NÛ, [nâ, slowly sounded]; *vous connûtes*

N'U, [nâ]; *nous n'userons pas* [nou nuzéron pâ].

NY, [nê]; *Rosny* [rôsnê].

N'Y, [nê]; *je n'y vois rien* [sê nô vò rian].

N should be heard at the end of *amen*, *abdomen*, *Eden*, *gramen*, *Hymen*, and words derived from the Latin and Greek.

N should be heard distinctly, (without omitting to give the nasal sound), at the end of *en*, *on*, *un*, *bien*, *rien*, when the following word begins with a vowel or an *h* mute: *en hiver on a besoin d'un habit chaud* [aun nêvr onna bêzban dun nâbê shô].

N has always a nasal sound in the body of a word, when it precedes a consonant which is not another *n*; ex.: *ancre*, *engraver*, *ingrédient*.

EN, **IN**, **ON**, **UN**, may be looked upon as SEMI-NASALS, when they precede a word beginning with a vowel: because, although they preserve in part their nasal sound, the *n* must be heard distinctly.

N of perfect nasals must be silent: *ma maison est là* [mâ mežon è lâ].

N is always silent in the terminations *en*, *in*, *on*, *un* of substantives and adverbs: *du vin exquis et du jambon excellent* [dô van ekâkâ zay dô šaunbon ekâkâlawn].

A PERFECT NASAL is a sound proceeding as it were from the nose without the slightest appearance of the presence of *m* or *n*.

Each *n* is distinctly sounded in: *annules*, *annexe*, *annuler*, *cognivence*, *cannibale*, *inné*,

bâr. bât. bârd. hér. bêd. thêrê. pîn. nô. shôt. môre. nôte. gûde.

innocuité, innové, innommé; and in proper names: *Cincinnatus, Linnée, Porsenna, Apennins.*

NOTE In all other words one *n* alone is heard: *anneau, année, innocence, innombrable.* — WAILLY.

N.D. stand for *Notre Dame* [nôtre dàm].

N.S. stand for *Notre Seigneur* [nôtre sîgnýèr]. See gn.

N.S. *Nouveau Style* [nôuvô stîl].

N.B. *Nota Bene* [nôtâ bénay].

NO. *Numéro* [nûmérô].

● (15th letter).

O, [ô]; alphabetical name of this letter.

O, [ô], as an exclamation, and at the beginning and end of words: *un petit zéro, O mon ami!* [un pêtê zérô, ô monâmè].

O, OC, OCS, ODS, OH, OI, OP, OPS, OS, OT, OTS, ÔT, ÔTS, HO, HOT, HOTS, AO, AU, AUD, AUDS, AULT, AULTS, AUT, AUTS, AUX, EAU, EAUX, ÈÔ, [ô]; in *numéro* [nûmérô]; *accroc, accrocs* [âkrô]; *lode* [ôdô]; *oh!* [ô]; *oignon* [ôgnýon]; *sirrop, sirrops* [sérô]; *gros* [grô]; *mot, mots* [mô]; *impôt, impôts* [anpô]; *homologue* [ômôlogô]; *cahot, cahots* [câô]; *aristé* [ârlsté]; *autant* [âtaun]; *chaud, chauds* [shô]; *boursault, boursaults* [bûrsô]; *saut, sauts*, [sô]; *maux* [mô]; *beau, beaux* [bô]; *geôlier* [sôlîay].

O, [ô]; when it precedes *r*, two consonants, or a final syllable that ends with a silent *e*: *ordre, conformation* [ôrdre, konfôrmâšôn].

Ô, [ô]; anywhere, except in final *ôt*; ex.: *apôtre, nôtre, côte.*

OA, [â]; *boa, oasis*

OA, [ô]; in *toast, toaster*. The *t* should be distinctly sounded in *toast*.

OB, [ôbô]; *Jacob, Job, rob*

OBE, OBES, OBENT, [ôbô]; *robe, tu gobes, ils dérobent*

OBLE, OBLES, [ôble]; *noble, vignobles*

OBRE, [ôbre]; *Octobre*

OC, OCS, [ôk]; *choc, rocs, estoc, de bric et de broc, troc, proc, croc-en-jambe, bloc, blocs, chocs*

OC, OCS, [ô]; *broc, croc, accroc, escroc, escrocs.* The *c* of these words has sometimes been sounded in poetry for the purpose of rhyming.—A. LEMAIRE.

OCS, [ôkzô]; in *des crocs-en-jambe*.—A. LEMAIRE.

OCE, OCES, [ôsô]; *atrocé, noces*

OCH, [ôk]; *St. Roch.*

OCHE, OCHESES, OCHENT, [ôshô]; *cloche, poches, ils piochent*

OCLE, [ôcle]; *socle, Thémistocle*

OCRE, OCRES, [ôcre]; *médiocre, médiocres*

OCTE, OCTES, [ôctô]; *docte, doctes*

ODE, ODES, ODENT, [ôdô]; *antipode, périodes, elles brodent*

ODS, [ô]; *lods*

ÔÉ, [ôay]; *Arsinoé, Chloé*

ÔËLE, [ôëlé]; *poêle*

ÔËLLE, [ôl]; *moëlle.*

ÔÈME, ÔÈMES, [ôème]; *poëme, poëmes*

ÔÈS [ôèš] in *aloës*; [ouâ] in *Kakatoës.*

ÔÈTE, ÔÈTES, [ôëté]; *poête, poëtes*

ÔÈUD, ÔÈUDS, [ô]; *nœud, nœuds*

ÔÈUF, [ôf]; *un œuf, du bœuf*

day. bê. thême. war. you. vaunt. can't. don't. uncle. leisure. gig. hâle.

ŒUF, [ø]; in *œuf frais, œuf dur, bœuf-gras, bœuf-salé*
ŒUFS, [ø]; des œufs
ŒUR, œurs, [ør]; cœur, sœurs
ŒURS, [ørs]; in *mœurs. — WAILLY.*

OF, [ɒf]; Czérémétof
OFFE, [ɒf]; étoffe
OFFRE, offres, OFFRENT, [ɒfʁ]; coffre, tu offres, ils offrent
OFLE, OFLES, [ɒflø]; girofle, girofles
OGE, OGES, OGET, [ɒgɛ]; loge, horloges, ils abrogent
OGE, [ɒg]; in *le doge.*
OGME, OGMES, [ɒgme]; dogme, dogmes
OGNE, OGNES, OGMENT, [ɒngnɛ]; besogne, ivrognes, ils grognent
OGRE, OGRES, [ɒgʁe]; ogre, des ogres
OGUE, OGUES, OGUENT, [ɒg]; apologue, catalogues, ils voguent

OH, [o]; Oh!
OI, [wa or ða]; at the end of monosyllables, and at the beginning of words when it does not precede *u*: *loi, roi, oiseau* [lø, rø, wazø]. Many grammarians recommend this *oi* to be sounded as [ø]; we prefer [ða], to establish a difference between *oi* and *oue* or *ouet*.

OI, òi, OID, OIDS, OIE, OIES, OIENT, OIGT, OIGTS, OIS, OIT, OITS, OIX, EOI, EOIS, òè, òë, OUA, OUA, OUET, OUETS, OUAT, [ða]; in *moi* [mø]; croître, [krôːtre]; froid, froids [frøð]; soie, soies [søð]; soient [søð]; doigt, doigts [ðøð]; fois [føð]; toit, toits [tøð]; voix [vøð]; nageoire [nãðøər]; bourgeois [buʁʒøð]; poêle [poøl and pøøl]; moëlle [møøl and møølé]; il joua [il ñøð]; tu jouas [tu ñøð]; fouet, fouets [føð or fœøð]; qu'il jouât [kil ñøð]. See these terminations.

OI, [ø]; in *encoignure, and derivatives; oignon and derivatives* [auncõgnjøare, òngnøon].
OI, [øð]; moignon, poignant, poignée, poignard.—N. LAN-

DAIS.
OI, [ø]; in *soible, monnoie, har-nois, and derivatives, roide, and derivatives. In declamations, roide* is pronounced [røðød].—L'ACADEMIE.

ÔI, [ø]; uttered slowly in final *être* of *connoître* and derivatives, *paroître*, and derivatives.

OI, [ø]; uttered quickly in the body of words derived from *connoître* and *paroître*.

OIBLE, OIBLES, [øble]; foible, foibles; now written *faible*.

OID, OIDS, [wa, or ða]; froid, poids

OIE, OIES, OIENT, [wa, or ða]; soie, tutoiemont, que je croie, tu croies, des oies, qu'ils soient

OIE, [ða]; je nettoierai

OIE, OIES, OIENT, [ø]; monnoie, monnoies, ils avoient

OIENT, [ø]; as verbal termination, pointing out the imperfect or conditional tense of verbs: *ils parloient, ils sauteroient* [il parlø, il sotørø].

OIENT, [ða]; as a plural verbal termination not included in the article above; ex.: *ils croient*.

OIF, [wuf or ðaf]; soif

OIFFE, OIFFES, OIFFENT, [ðaf]; coiffe, tu coiffes, ils décoiffent

OIGNE, OIGNES, OIGNENT, [ðangnɛ]; je soigne, tu témoignes, ils impoignent

OIGT, OIGTS, [ða]; doigt, les doigts

OIL, OIS, [ðal]; poil, poils

OILE, OILES, OILENT, [ðal]; voile, étoiles, ils voilent

bär. båt. bård. hér. båd. théré. plu. nò. shöt. måre. nåte gåde.

OILLE, [öljé and öjd]; une oille
OIN, OINS, [öan]; foin, soins
OIN, OINES, [want or öané];
avoine, moines

OINFRE, OINFRES, [öanfre];
goinfre, goinfres

OING, OINGS, [öan]; vieux
oing, poing, coing, poings

OINT, OINTS, [öan]; adjoint,
points

OINTE, OINTES, OINTENT, [öan-
té]; pointe, tu épointes, ils ap-
pointent

OIR, OIRS, [war or öär]; soir,
devoirs

OIRE, OIRES, OIRENT, [öäré];
boire, histoires, ils moirent

OIS, [wa or öå]; at the end of
monosyllables: in *Carthaginois*,
Crétois, *Gallois*, *Génois*,
Génevois, *Bavarois*, *Maltois*,
Hessois, *Hongrois*, *Suédois*, *Da-
nois*, *Siamois*, *Chinois*, *Japonnois*,
Iroquois; and in *François* when
it signifies *Frances*.

OIS, [ö]; as the termination of
the imperfect and conditional
tenses of verbs: *je parlais*, *tu
partirais* [ö pärle, tå pärteré].

OIS, [ö]; as the termination of
the present, imperfect and con-
ditional tenses of the verbs *con-
naître*, *paraître* and derivatives
je connais, *je paroîtrai*, *je recon-
noissois* [ö cônè, ö pârtrè, ö
récônêss].

OIS, [ö]; in *Anglois*, *François*,
Ecossais, *Irlandois*, *Piémontois*,
Hollandois, *Polonois*, *Béarnois*,
and in *hurnois*.

OISE, OISES, OISENT, [waz or
öazé]; framboise, ardoises, ils
toisent. And in the feminine
plural of names of nations,
where *ois* must be pronounced
as [öå]; *Carthaginoises*, *Cré-
toises*, etc.

OISE, OISES, [ëzé]; in *Anglaise*,
Française, *Ecossaise*, *Irlandoise*,
Piémontoise, *Hollandoise*, *Polo-
noise*, *Béarnoise*.

OISSE, OISSES, OISSENT, [wass or
öässé]; in *angoisse*, *paroisse*, *ac-
croisse*, *croisse*, *décroisse*, *froisses*,
poissen.

OISSE, OISSES, OISSENT, [ëssé];
que je paroisse, que tu connois-
ses, qu'ils reparoissent

OIT, ORTS, [öå or wa]; in mono-
syllables, and in the following
words *adroit*, *détroit*, *endrott*,
étrroit, *exploit*, *surcroît*.

OIT, [öå]; in verbs of one syl-
lable, and in *accrost*, *décrott*,
repoit, *conçoit*, *revoit*.

OIT, [ö]; as the termination of
the imperfect and conditional
tenses of verbs, and also as the
termination of the present, im-
perfect, and conditional tenses
of the verbs *connoître*, *paroître*,
and derivatives: *il connaît*, *il
paroîtrait*, *il reconnoîtrait* [il
cônè, il pârre, il râcônêtrè].

OITE, OITES, OITENT, [öäté or
wat]; adroite, tu convoites, ils
exploitent

OÎTRE, [öâtre]; croître, cloître

OÎTRE, [être]; in *connoître*, *pa-
roître*, and derivatives.

OITS, [öå]; endroits, toits

OIVE, OIVES, OIVENT, [öävè];
boive, conçoives, doivent

OIVRE, [öävre]; poivre

OIX, [öå or wa]; croix, poix

OIX, [öässé]; in *soixante*, and de-
rivatives.

OL, OLS, [öl]; entresol, rossignols

OL, OLS, [ow]; in *sol*, when it
signifies *penny*.

OLDE, OLDES, OLDENT, [öldé];
solde, tu soldes, ils soldent

day. bē. thème. war. you. vaunt. can't. don't. uncle. leisure. gig. sāle.

OLE, OLES, OLENT, [ɔl]; boussole, écoles, elles consolent
 OLFE, OLFES, [ɔlfɛ]; golfe, golfes
 ÔLE, ÔLES, ÔLENT, [ɔlɛ]; rôle, drôles, enrôlent
 OLLE, OLLES, OLLENT, [ɔl]; colle, tu décolles, ils accolent
 OLM, [ɔlm]; Stockholm
 OLTE, OLTES, OLTENT, [ɔltɛ]; révolte, tu récoltes, elles révoltent
 OM, OMS, [ɔn]; nom, Absalom, pronoms
 OMB, [ɔn]; plomb, à plomb, surplomb
 OMBE, OMBES, OMBENT, [ɔnbɛ]; bombe, catacombes, ils tombent
 OMBLE, OMBLES, OMBLENT, [ɔnbɛ]; comble, combles, ils comblent
 OMBRE, OMBRES, OMBRENT, [ɔnbre]; sombre, décombres, ils nombront
 OME, OMES, [ɔmɛ]; gastronome, astronomes
 ÔME, ÔMES, ÔMENT, [ɔmɛ]; dôme, symptômes, ils chôment
 OMM, [ɔm]; homme, because an *m* follows *om*.
 OMME, OMMES, OMMENT, [ɔmf]; somme, tu nommes, ils assomment
 OMN, [ɔmnɛ]; calomnie, insomnie, automnal
 OMNE, [ɔnɛ]; automne. See *omn*.
 OMPS, [ɔn]; tu corromps
 OMPE, OMPEZ, OMPENT, [ɔnpɛ]; pompe, tu trompes, qu'ils rompent
 OMPHE, OMPHES, OMPHENT, [ɔnfɛ]; triomphe, tu triomphes, ils triomphent
 OMPTE, OMPTES, OMPENT, [ɔntɛ]; il interrompt, prompts
 OMPTE, [ɔntɛ]; in *indomptable*, *dompter*, *promptitude*.

OMPTE, OMPTES, OMPENT, [ɔntɛ]; compte, promptes, ils compétent
 OMTE, OMTES, [ontɛ]; comte, comtes
 ON, [ɔn]; as a final syllable, and in the body of words when it precedes any consonant that is not an *n*. ~~ON~~ ON has also the sound of [ɔn] when it is a termination of any noun, be the next letter a vowel or not.
 ON, [ɔnɛ]; in the body of words when it precedes an *n*, ex.: *nonne*,
 ON, [onnɛ]; as a monosyllable, or the termination of many words before a vowel: *on a dit*, *mon enfant*, *ton habit*, *bon ami*.
 ON, the pronoun, is always pronounced [ɔnd] before a verb beginning with a vowel or an *h* mute; the *n* of ON is not sounded when the verb is used interrogatively: *a-t-on eu soin?* etc.—See further on our Rules on Pronunciation.
 ON, [ɔ]; in *Monsieur*, according to a few grammarians. We prefer [ə]. See *ons*.
 ONC, [ɔn]; jonc, donc, tronc
 ONC, [onkɛ]; in *donc*, before a vowel: *il est donc ici*. The *c* of *donc* is also sounded when the word begins a phrase: *je pense*; *donc je suis*.
 ONCE, ONCES, ONCENT, [ɔnɛ]; nonce, tu enfonce, ils dénoncent
 ONCHE, ONCHES, ONCHENT, [ɔnshɛ]; jonche, tu bronches, ils bronchent
 ONCLE, ONCLES, [ɔnkle]; oncle, oncles. Mind the [cle].
 OND, ONDS, [ɔn]; rond, profond, fonds, bonds, plafonds
 OND, [ɔntɛ]; at the end of adjectives followed by their nouns, when those nouns begin with a vowel or an *h* mute: *profond abîme*. This same sound of

bâr. bât. bârd. hér. bêd. thérâ. pin. nô. shôt. môre. nôte. gâde.

[tâ] is given to *d* at the end of verbs before *il*, *elle*, *on*; ex.: *répond-on*, *correspond-il*, *confond-elle*.

ONDE, ONDES, ONDENT, [ôndé]; monde, sondes, ils abondent

ONDRE, ONDRES, [ondre]; fonde, Londres. Mind [dre].

ONE, ONES, [ôné]; monotone, Gorgones [ôné] in *Amazonie*.

ÔNE, ONES, ONENT, [ôné]; trône, cônes, ils détrôment

ONFLE, ONFLES, ONFLENT, [on-fle]; gonfle, tu ronfles, ils ronflent

ONG, ONGS, [on]; long, longs

ONG, [onké]; in *long accès*, because the next letter is a vowel.

ONGE, ONGES, ONGENT, [onké]; songe, tu plonges, ils rongent

ONGLE, ONGLES, [onglé]; ongle, ongles. Never [ongél].

ONGRE, ONGRES, [onk're]; hon-gre, hongres. Never [ongèr].

ONGUE, ONGUES, [ong]; longue, diphthongues

ONN, [ônd]; personne, because an *n* follows *on*.

ONNE, ONNES, ONNENT, [ôndé]; bonne, tu sonnes, ils donnent

ONQUE, ONQUES, ONQUENT, [on-ké]; quiconque, tu tronques, ils tronquent

ONS, [on]; à tâtons, bons, sons

ONS, [onké]; in *Mons* (a town).

ONS, [ës]; in *Monsieur*

ONSTRE, ONSTRES, [onstétre]; monstre. Never [onstéter].

ONT, ONTS, [on]; mont, ponts

ONTE, ONTES, ONTENT, [onté]; conte, tu racontes, ils montent

ONTRE, ONTRES, ONTRENT, [on-tre]; montre, rencontres, ils démontrent. Never [ontér].

ONZE, [onzé]; bronze.

OO, [ôô]; coopérer

OO [ow] Cook, Cooper, sloop, Vanloo; [ô] in *Kanguroo*, *Zoologie*; [ô] in *looch*.

OP, ORS, [ô]; galop, sirops

OP, [ô]; in *trop*. See next Art.

OP, [ôpô]; in *trop* before a word beginning with a vowel or an *h* mute: *il est trop entêté*; *on l'a trop humilié*.

OPE, OPES, OPENT, [ôpf]; cyclope, télescopes, ils galopent

OPHE, OPHES, [ôfô]; apostrophe, strophes

OPLE, [ôple]; sinople

OPPE, OPPES, OPPENT, [ôpô]; enveloppe, tu développes, ils développent

OPRE, OPRES, [ôpre]; imprrophe, propres. Never [ôpér].

OQ, OQS, [ôk]; coq, coqs, coq de bruyère, coq à l'âne
Some grammarians recommend [ô] for *coqs*, used in the plural number. We do not.

OQ, [ô]; in *coq d'Inde*.

OQUE, OQUES, OQUENT, [ôk]; baroque, équivoques, ils invoquent

OR, ORS, [ôr]; butor, trésors

ORBE, ORBES, [ôrbô]; euphorbe, orbes

ORC, [ôr]; porc, porc frais

ORC, [ôrkô]; in *porc-épic*.

ORCS, [ôrkzé]; in *des porcs-épics*. A. LEMAIRE. See letter C.

ORCE, ORCES, ORCENT, [ôrshé]; amorce, écorces, ils forcent

ORCHE, ORCHES, ORCHENT, [ôr-shé]; torche, porches, ils écorchent

ORD, ORDS, [ôr]; bord, accords, remords



day. bē. thême. war. you. want. can't. don't. uncle. leisure. big. bâle.

ORDE, ORDES, ORDENT, [ɔrdɛ]; corde, exordes, ils mordent	OSME, OSMES, [ɔsmɛ]; microcosme, microcosmes
ORDRE, ORDRES, [ɔrdre]; mordre, ordres. Never [ɔrdɛr].	OSSE, OSSES, OSSENT, [ɔsɛ]; bosse, brosses, ils rossent
ORE, ORES, ORENT, [ɔr]; encore, tu adores, ils implorent	OSSE, OSSKS, [ɔsɛ]; grosse, grosses
ORGE, ORGES, ORGENT, [ɔrɔ]; forge, gorges, ils égorgent	OSTE, OSTES, OSTENT, [ɔstɛ]; poste, ripostes, ils accostent
ORGNE, ORGNES, ORGNENT, [ɔrgnɛ]; borgne, tu lorgnes, ils éborgnent	OSTRE, [ɔtʁe]; nostre (old French).
ORGUE, ORGUES, [ɔʁgɛ]; morgue, orgues	OT, ORS, [ɔ]; abricot, mots
ORME, ORMES, ORMENT, [ɔrmɛ]; réforme, uniformes, ils dorment	OT, [ɔtɛ]; in <i>dot</i> , and sometimes in <i>sot</i> . See Rules on Pronunciation further on.
ORNE, ORNES, ORNENT, [ɔrnɛ]; morne, cornes, ils borment	ÔT, ÔTRS, [ɔ]; impôt, impôts
ORPS, [ɔr]; corps.	OT, [ɔtɛ]; in <i>pot-au-feu</i> ; mot-à-mot.
ORQUE, ORQUES, ORQUENT, [ɔrkɛ]; retorque, tu extorques, ils extorquent	OTE, OTES, OTENT, [ɔtɛ]; anecdote, dévotes, ils radotent
ORR, [ɔr], each <i>r</i> being distinctly sounded; in <i>abhorrer</i> , <i>torrent</i> , and derivatives.	ÔTRE, ÔTRES, [ɔtʁe]; le nôtre, apôtres, le vôtre, les vôtres
ORS, [ɔr]; sors, dehors	OTTE, OTTES, OTTENT, [ɔtɛ]; botte, mottes, ils frottent
ORS, [ɔrɛ]; in <i>alors</i> . Many people pronounce this word without sounding the <i>s</i> ; we prefer sounding it, to distinguish it from <i>à l'or</i> .	OU, [ou]; amadou, bijou, chou
ORSE, [ɔrɛ]; entorse.	OU, OÙ, OUD, OUDS, OUE, OUES, OUENT, OUL, OULS, OUR, OUPS, OUS, OUT, OUTS, OÛT, OÛTS, OUX, AOÛT, [ou]; in <i>clou</i> [klou]; <i>jusqu'où</i> [juksku]; <i>il coud</i> [il kou]; <i>tu couds</i> [tu kou]; <i>joue</i> , <i>joues</i> , [sou]; <i>ils jouent</i> [il sou]; <i>soul</i> , <i>souls</i> [sou]; <i>loup</i> , <i>loups</i> [lu]; <i>vous</i> [vou]; <i>bout</i> , <i>bouts</i> [bu]; <i>goût</i> , <i>goûts</i> , [gou]; <i>roux</i> [rou]; <i>avût</i> [ou].
ORT, ORTS, [ɔr]; fort, torts	OUA, OUAS, OUÂT, [ouâ]; il joua, tu nouas, qu'il avouât
ORTE, ORTES, ORTENT, [ɔrtɛ]; sorte, portes, ils escortent	OUA, [ouɛ]; in <i>Ouate</i> .
ORVE, [ɔrvɛ]; morve	OUANE, [ouanɛ]; douane
OS, [ɔ]; dos, gros, os.—WAILLY. We should like to hear the <i>s</i> sharply sounded in this word, to distinguish it from <i>au</i> , <i>aux</i> , <i>eau</i> , and <i>eaux</i> ; ex.: <i>l'os tombe au fond de l'eau</i> .	OUAN, [daun]; louange
OS, [ɔs]; in <i>Délos</i> , <i>Lemnos</i> , <i>Argos</i> .	OUANT, [daun]; louant, voulant
OSE, OSSES, OSSENT, [ɔzɛ]; chose, roses, ils composent	OUB, [oubɛ]; radoub
	OUBS, [ou]; Doubs.—A. LE MAIRE.

bâr. bât. bârd. hér. bêd. thérâ. pîn. nô. shôt. môre, nôte. gâde.

OUBLE, OUBLES, OUBLIENT, [oublé]; double, trouble, doublent	OUGE, OUGES, OUGENT, [ougè]; rouge, rouges, ils bougent
OUC, oucs, [ouké]; bouc, boucs	OUGUE, ougè; fougue
OUC, [ou]; in caoutchouc.	OUI, ouis, oué wé] joui
OUD [ou], il coud ; and [outé] at the end of verbs before <i>il, elle, on</i> ; ex. <i>coud-elle, moud-il?</i>	OUI, [oué and voué] in <i>oui</i> (yes). The latter pronunciation is seldom used.
OUCE, OUCES, [oucé] douce	OUIE, ouies, [oué, wé]; éblouie, évanoüies
OUCHÉ, OUCHES, OUCHENT, [ou-shé]; bouche, cartouches, ils mouchent	OUIL, [oulyé and ouyé]; fenouil
OUCLE, OUCLES, OUCLENT, [oucle]; boucle, tu boucles, ils bouclent	OUILLE, [oulyé]; andouille, citrouilles, ils dépouillent
OUDE, OUES, OUDENT, [oudé]; soude, soudes, ils boudent	Ouin, [ban]; babouin
OUDRE, OUDRES, OUDRENT, [oudre] coudre, poudres, ils pou-drent. Mind [re].	OUL, [oul]; capitoul
OUE, OUES, OUENT, [ou, oué]; roue, joues, ils jouent	OULE, OULES, OULENT, [oul]; ampoule, poules, elles coulent
OUE, [oué]; alouette	OULPE, OULPES, [oulpé]; couple, pouipes
OÜÈ, [oué]; jouèrent, vouèrent	OULS, [ou]; in <i>pouls</i> .
OÜÉ, OÜÉS, OÜÉE, OÜÉES, [ouá]; voué, voués, enrôlée, nouées	OUP, ours, [ou]; loup, beau-coup, coup, loups
OUEUN, [daun]; Rouen	OUP [oupé]; in <i>beaucoup</i> before a word beginning with a vowel or an <i>h</i> mute: <i>il a beaucoup étudié; il est beaucoup humilié.</i> WAILEY recommends the <i>p</i> to be sounded in the phrases <i>coup inattendu, coup extraordinaire</i> , though not in familiar con-versation.
OUFFE, OUFFES, OUFFENT, [ouf]; touffe, tu touffes, ils étouffent	OUP, [oupé]; in <i>croup</i> .
OUFFLE, OUFFLES, OUFFLENT, [oufle]; souffle, souffles, ils boursoufflent	OUPÉ, OUPES, OUPENT, [oupé]; coupe, chaloupes, ils souuent
OUFFRE, OUFFRES, OUFFRENT, [oufre]; gouffre, souffres, souffrent	OUPLE, OUPLES, OUPLENTE, [ou-plé]; couple, souples, ils dé-couplent
OUFLE, OUFLES, [oufle]; pantoufle, maroufles	OUPPE, OUPPES, [oupé]; houppes, houppes
OUFRE, [oufre] soufre	OQUE, [ouké]; felouque
OUG, [oug]; jog. The Académie recommend sounding the <i>g</i> of this word faintly, even before a consonant: <i>ce jog me pèse.</i>	OUR, [our]; amour
	OURBE, OURBES, OURBENT, [our-bé]; bourbe, fourbes, ils cour-bent
	OURCE, OURCES, [ourcé]; source, ressources

day. bē. thème. war. you. vaunt. can't. don't. uncle. leisure. gig. bâle.

OURCHE, *ourches, ourchent*, [ourshē]; fourche, fourches, ils enfouissent

OURD, *ourds*, [our, uttered slowly]; sourd, lourds

OURDE, ourdes, [ourdē]; gourde, falourdes

OURE, oures, ourent, [our]; courre, courres, courrent

OURG, ourgs, [our]; faubourg, calembourgs

OURG, [our and ourkē]; in *bourg*.

OURGE, [ourgē]; courge

OURME, ourmes, [ourme]; gourme, chiourmes

OURNE, ournes, ournent, [ournē]; retourne, tournes, retournent, détourne

OURPRE, oupres, [ourpre]; pourpre, empourpresa

OURR, [our, each r distinctly sounded]; in *je mourrais, je courrais*, and the future and conditional tenses of the verbs *mourir* and *courir*. See *rr*.

OURRE, ourres, ourrent, [ourrē]; bourre, fourres, débourrent, rembourre

OURS, [our]; toujours, cours

OURS, [ourcē]; in *ours* (a bear). This pronunciation is not universal; we have adopted it from a prevalent idea that words acquire importance by the additional sound of a letter.

OURSE, ourses, oursent, [ourcē]; bourse, embourses, déboursent, rembourse

OURT, ourts, [our]; court, courts

OURTE, ourtes, [ourtē]; courte, courtes

OUS, [ou]; sous, dessous, tous. Plural of the adjective *tout*.

OUS, oušē; in *tous*, used as an indefinite noun: *tous pensent ainsi*. The s of *tous* should be sharply sounded whenever it closes a phrase, or permits the slightest pause to follow it.

OUSE, ouses, ousent, [ouzē]; jalouse, épouses, elles cousent

OUSSE, ousses, oussent, [oucē]; mousse, rousses, émoussent

OUT, outs, [ou]; tout, bouts

OUT, outé; in *knout*.

OUTE, outes, outent, [outē]; doute, routes, ils écoutent

OUTRE, autres, [outre]; loutre, poutres

OUTTE, outé; goutte

OUVE, ouves, ouvent, [ouvē]; louve, tu éprouves, elles couvent, douve

OUVRE, ouvres, ouvrent, [ouvre]; couvre, tu découvres, ils entr'ouvrent, recouvrent

OUX, ou; toux, roux, doux

OUZE, ouzē; douze

OVE, oves, [ôvē]; alcove, alcoves

OY, ôâj; in the body of words: *voyageur, noyer, envoyâa*.

OYA, ôâjâ; voyager

OYAIS, ôâjë; aboyaïs

OYAIT, ôâjë; broyait

OYAIENT, ôâjë; charroyaient

OYANT, ôâjann; employant

OYE, ôâjé; flamboye

OYES, ôâjé; fêtoyes

OYENT, ôâjé; tutoyent

OYÉ, ôâjay; envoyé

OYÈ, ôâjë; rudoyèrent

OYI, ôâjë; nettoyions

OYOIS, ôâjë; croyois

bâr. bât. bârd. hér. bâd. thérâ. pin. nô. shôt. môre. nôte. gûde.

OYOIT, [ôyôit]; soudroyoit
OYOIENT, [ôyôit]; noyoient
OYONS, [ôyôñ]; plaidoyons
OYIONS, [ôyôñon]; cotoyions
OYIEZ, [ôyôéy]; déployiez
OX, [ôkôé]; in *oxyde*, *oxydable*,
inoxydable.
OXE, oxes, [ôkôé]; orthodoxe,
paradoxes

P (16th letter).

P, [pê or pay]; alphabetical
names of this letter]; un p, un
p [un pay, un pé].

P, before a vowel at the begin-
ning of a syllable or word, as
in English: *papier*, *populace*.

P, at the end of words, is gene-
rally silent, particularly when
it precedes a word beginning
with a consonant; ex.: *drap noir*.

P should be heard distinctly in
trop and *beaucoup* preceding a
word beginning with a vowel
or an h mute: *j'ai beaucoup*
aimé, *je l'ai trop aimée* [say
bôcou paymay, bê lay trô pay-
may].

P must be heard distinctly in *alep*,
gap, *jalap*, *cap*, *cep*, and in the
middle of words generally. But
it is silent in *baplème* and de-
rivatives; *exempter*, *compte*, and
derivatives; *temps*, *sept*, and
derivatives; *prompt*, and deri-
vatives.

Sound nevertheless the p in *ex-
emption*, *septante*, *ineptie*, *in-
epie*, *adoption*, *captieux*, *reptile*,
accepté, *septuagésime*, *réemp-
teur*, *réemption*, *septuagé-
naire*.

The p is silent in *baptiste*, *cheptel*,
indomptable, *dompter*, *prompt*,
sculpteur, and in words where
a consonant precedes, and

another follows it; except:
Rédempteur, *réemption*, *ex-
emption*, *péremption*, *pérem-
ptoire*, *sympôme*, *symptomatique*,
improuptiu. — *LAVEAUX*.

P must be heard in *psaume*, *psal-
modier*, and derivatives.

P, doubled, is sounded as single
p; ex.: *apprendre*, *frapp r*, *op-
poser*.

PA, [pâ]; palais, patron, pas
PÂ, [pâ]; pâte, pâmer, pâte
PANT, PANTS, [paun]; frappant,
rampants

PARAS, [pârâs]; parasol

PÉ, [pay]; pécule, trompé

PÈ, [pê]; père, elle espère

PE, [pê, and pê in conversation];
pelote, petit, pesant

PE, PES, PENT, [pê]; soupe,
souperai, troupes, ils soupent

PENT, PENTS, [paun]; arpent,
serpents

PH, as in English: *phare*, *phi-
losophie*.

PI, [pâ]; pilot, pivert, pire

PÎ, [pê]; nous croupîmes

PLE, PLES, PLENT, [ple]; temple,
contemplerai, tu contemples,
ils contemplent

PO, [pô]; déposer, reposer

PÔ, [pô]; apôtre

POLYS, [polésh]; polysyllabe

PRE, PARS, [pre]; pampre, cor-
romprerai

PRÉS, [praysh]; préséance, pré-
supposer

PS, [pêsh]; in *psaume* and deri-
vatives.

PU, [pâ]; public, rompu

PÛ, [pâ, sounded slowly]; vous
pûtes, nous pûmes

PY, [pê]; pyramide

day. bâ. thême. war. you. vaunt. can't. don't. uncle. leisure. gig. bâle.

Q (17th letter).

Q, [ké or kâ]; alphabetical names of this letter: *un q*, *un q* [un kù, un kâ].

Q of *cinq*: see *inq*; of *cog*, see *oq*.

QU, **qu'**, at the beginning of words and syllables, should be pronounced generally as *k*: *qu'il*, *qu'elle*, *qui*, *quand*, *quinze*, *quotidien*, *qu'y a-t-il?* *qu'en*.

QU, [kou]; in *aquarelle*, *aquatile*, *aquatique*, *équateur*, *équation*, *quaker*, *quadragénaire*, *quadragésime*, *quadrangle*, *quadrature* (in geometry), *quadriennial*, *quadricolor*, *quarto*, *liquation*, *quadrisolium*, *quadrigé*, *quadrilatère*, *quadrinôme*, *quadripède*, *quadruple*, *quangram* (harangue), *quatvor*, *quaternaire*.

QU, [kâ]; in *questeur*, *questure*, *équestre*, *aqua*, *quiens*, *quiet*, *quiétisme*, *quiétude*, *quindécagone*, *quincagénaire*, *quinquagesime*, *quinquennial*, *quinquennium*, *quintruple*, *quinte-curve*, *quintilien*, *quintidi*, *quintetto*, *quitus*, *équangle*, *équidistant*, *équilatéral*, *équimultiple*, *équitation*, *liquéfaction*; but *liquéfier* should be pronounced [*lēkayflay*], *ubiquiste*.

QUA, **qua**, [kâ]; qualité, quaterne, qu'il marquât, qualification, quasi modo, quadrature (*in clockmaking*), quadrille, quatraine, quartau

QUÂ, [kâ]; nous manquâmes, vous manquâtes

QU'A, [kâ]; *qu'avez-vous* [kâ *vayvou*].

QU'Â, [kâ]; jusqu'à Paris

QU'Â, [kâ]; moins digne *qu'âne* de meumer

QUAN, [kaun]; in *quanguan*.

QUANT, **quants**, [kaun]; clinquant, marquants

QUAND [kaun], quand viendrez-vous?—[kaunte], quand on parle

QUE, [ké]; que dit-il, quenouille

QUE, [ké]; as a monosyllable, or a syllable forming part of words, in conversation and general reading: *il faut que vous parliez*; *s'embarquera-t-il* [*il fô kô voi pârlây, bâmbârkérâtl*].

QUE, **ques**, **quent**, [ké]; banque, manquera, tu manques, ils manquent, pique, marques, nuque

QUENT, [kaun]; fréquent [*fray-kaun*]; in all but verbs.

QUÉ, **qu'â**, [kay]; qu'étais-tu? acquérir, croqué

QUÊ, **qu'â**, [kâ]; qu'êtes-vous, enquête, conquêtes

QUI, [ké]; qui vive, liquidation, quiproquo, quidam, quignon

QUI, [ki]; quitter, esquisse

QUÎ, [kê]; nous acquîmes, vous naquîtes, conquîmes

QUIN, [kan]; in *quinconce*.

QUI, [ké]; *jusqu'ici* [*bâskèbb*]

QUO, [kô]; quotidien, quelibet

QU'O, [kô]; ce n'est *qu'obéir* [*bâ né kôbâir*].

QU'U, [kâ]; je n'en ai *qu'une* [*bâ naunnay kând*].

QU'Y, [ké]; *qu'y a-t-il?* [kêâtl]

QUOI, [kâ and kwa]; pourquoi

QUEST-CE, [kêbb]

QU'IL, [kil]; *quoi qu'il dise* [kôâ kil dêzé].

QU'ILS, [kil]; *quoi qu'ils disent* [kôâ kil dêzé].

QU'ELLE, [kâl]; *il n'y a qu'elle* [*il nê à kâl*].

QU'ELLES, [kâl]; *il n'y a qu'elles* [*il nê à kâl*].

bâr. bât. bârd. hér. bêd. thérâ. pln. nô. shôt. môre. nôte. gûde.

QU'UN, [kun]; *quelqu'un* [kél-kun]

QU'UNE, [kùné]; *qu'une livre!* [kàné lèvré]

QUINT, [kan]; in *Sixte-quint*, *Charles-quint*. See Rules on Pronunciation.

■ (18th letter).

R, [ré or êr]; alphabetical names of this letter: *cette r, ce r.*

R, at the beginning of a syllable or word, as in English; that is, with a little more rattling in the throat: *ragbut, règle, rivage*.

R should be heard distinctly (with or without the plural *s*) in *amer, amers; austér, austers; cancer, cancers; enfer, ensers; éther; fier, fiers; hiver, hivers; cuiller, cuillers; belvédér, magister, frater, fruters.* And at the end of monosyllables and proper names: *mon cher Abner* (*mon shér abnér*); *ce fer paraît bon* (*cé fér párté bon*); *aux enfers on gémît* [*dzaunsfer zon bémé*]; *les mers du nord* [*lë mér dû nôr*].

R of *er*, at the end of words of two syllables, is generally pronounced distinctly, when the following letter is a vowel or an *h* mute: *parler au roi, dernier homme* [*pàrlàrò rò, dàrnîrmò*].

R of final *ir, oir, eur, air, our, aür, aur*, should always be heard distinctly; ex.: *désir, peur, etc.*

R of final *er*, in verbs, should generally be pronounced distinctly when the following word begins with a vowel or an *h* mute: *assembler un conseil, parler humblement.* But *r* should be silent in final *er* of verbs when the next letter is a consonant, or when the verb is used alone, or at the end of a sentence: *parler Latin, il faut penser avant de parler, savoir écouter sans parler.* See *er*.

In such a sentence as *conjuguez le verbe aimer, chanter ou danser*, etc. the *r* must invariably be pronounced, to point out the conjugation. The *e* of verbal *er*, in all cases where the *r* should be silent, bears the sound of *é*, similar to [ay]. That of verbal *er*, in cases where the *r* should be pronounced, bears a sound like [ê]. —G. DUVIVIER. A. LEMAIRE.

RA, [rà]; *ravage, rat, vendra*

RANT, RANTS, [raun]; *courant*

RÂ, [râ]; *nous entrâmes, le râle*

RE [rè], *rebord; [ré or re] in conversation and general reading: remords, revendre [remôr, révândre]*.

RE, RES, [ré]; *faire [fré], senêtres [fénêtre]*

RENT, RENTS, [raun]; *ils firent [il fère]*

RENT, RANTS, [raun]; *différent [diffé-râne]; in all but verba.*

RÉ, RÈ, [ray]; *régime, entré*

RÈ, RÊ, [rè]; *ils montrèrent, frère*

RÈ, RÊ, [rè sounded slowly]; *frêne, frêle, rême*

RI, RÎ, [ré]; *rivage [rèvâg]*

RÎ, RÎ, [rè, uttered slowly]; *nous offrîmes, vous prîtes*

RO, RÔ, [rò]; *roman [ròmaun]*

RÔ, RÔ, [rò]; *un rôle*

RU, RU, [rù]; *rude [rùdè]*

RY, RY, [rè]; *rythme [rètmè]*

RE, RES, [re and not er]. It must never be pronounced as in the English words, *fire, fires, mere*.

When the words *notre, votre*, are used in conversation, the *r* is but very indistinctly sounded; it becomes, however, more audible in *Notre Dame* (the mother of our Saviour), and

day. bē. thême. war. you. vaunt. can't. don't. uncle. leisure. gig. àile.

whenever the words *notre*, *votre*, immediately precede nouns or adjectives beginning with a vowel or an *h* mute: *votre ami est le nôtre*.

RES, [rɛs]; resacrer, resemer, resigner, resonner

RÉS [rayz]; réservoir, se résigner, résoudre, résumer

R, **RS**, [är]; as a termination that precedes a consonant or closes a sentence: *ce char, ces chars sont beaux, le char vient* [cë shär, cë shär son bø, lë shär vian].

ARS, [ärz]; as a termination that precedes a vowel or an *h* mute: *des chars à la course* [dë shär zä-là kɔrs].

ER, **ERS**, [är]; as a termination of monosyllables and words noticed in p. 48, when these monosyllables or words precede a consonant or close a sentence: *ce fier conquérant, les conquérants sont fiers, les hivers derniers, au delà des mers* [cë flér konkraun, lë konkraun son flér, lë zévré dërnlay, ò delà dë mér].

ERS, [ärz]; as a termination of monosyllables and words noticed in page 48, when these words or monosyllables precede a vowel or an *h* mute: *les enfers où les méchants gémissent, mes chers amis* [lë zaunfér zou lë mäshawn bémis, më shér zämè].

ERS, [är]; in *vers, envers, devers, travers*, even before a vowel: *vers eux, envers elle* [vér ø, avenir ñ].

ER, **ERS**, [ay]; in dissyllables and polysyllables not noticed in p. 48, when these words precede a consonant or close a sentence: *sous les étrangers en France, les premiers rayons, nous sommes des boulangers* [sou lë zaytraunsh, lë prémay røyon, nou süm dë boulauñshay].

ERS, [ayz]; at the end of words of two or more syllables not noticed in page 48, when these words precede a vowel or an *h* mute: *les boulangers en ville, les derniers habitants* [lë boulauñshay zaun vil, lë dërnlay zabitau].

ER, [är]; *mercredi*.

IRS, [äré]; in terminations, when it precedes a consonant or closes a sentence: *vos plaisirs surpassent vos désirs* [vò playzère súrpás vò dzyzère].

IRS, [ärz]; in terminations, when it precedes a vowel or an *h* mute: *ses soupirs et ses larmes* [së soupér zay së lärme].

RH should be sounded simply as *R*; ex.: *rhetor, Rhodes*.

RR, are pronounced as a single *r*: ex.: *parrain, carrosse, barrique*, etc. The vowel preceding *rr* usually becomes long; and the *e* assumes the sound of [ä]: *guerre, tonnerre*, etc. EXCEP^{TION}S.—Let each *r* be distinctly heard in *aberration, errements, erreur, errer, erroné, abhorrer, concurrent, interrégne, narration, terreur, torrent*. In every word beginning with *ir*, as *irrégulier, irritation*, and in the future and conditional tenses of verbs: *je mourrai, je courrais, etc.* But in *je pourrai*, one *r* alone should be audible.

RS of final *ors, urs, yrs, aurs, eurs, ours, aurs, etc.* (when *s* is there as a plural distinction), must be pronounced as *rz* before a word beginning with a vowel or an *h* mute: *des trésors immenses, ces aurores aimables, les oranges et le vin* [dë trëzör zim-mänsé, cë sér zaymäble, lë zö-raunshé-zay lë van].

S (19th letter).

S, [sé and zé, and èss]; alphabetical names of this letter: *on dit une*

bâr. bât. bârd. hér. bêd. thêrâ. pln. nô. shôt. môtre. nôte. gûde.

s et un s ou z pour désigner la lettre.

S, before a vowel, at the beginning of syllables or words, as in English: *sage, séjour, solitaire, sucre.*

S, between two vowels, in the body of words, must be pronounced like a *z*: *maison, phrase, misanthrope, jaser, résumé, risible, user, oser.*

S, preceded or followed by a consonant, in the body of a word, should be as [ʃ]: *absolu, converser, conseil, disque, lorsque, etc.* It retains the same sound after another *s*: *passer, essui, missel, bossu, mousse, etc.* In *Duguesclin* the *s* is perfectly silent. See *trans, als, usd, esb.*

S, in French, is never pronounced as in the English words: *pleasure, derision.*

S' must always be pronounced as common *s* without the apostrophe: *s'il s'en va, s'aimeront-ils?*

S, at the end of words, should generally be pronounced as a *z*, when the next word begins with a vowel or an *h* mute: *toujours aimable, sans honneur.*

The pronunciation of final *s* as *z* before a vowel must be disregarded in conversation. See Rules further on.

Whenever *s* is mute at the end of a word, pronounced by itself, in the singular or plural number, as *gros, bas, petits,* it must be heard as *z*, when the next word begins with a vowel or an *h* mute: *gros ours.*

Whenever final *s* is to be heard as *s* in *this*, in words derived from the Greek or Latin, it never takes the sound of *z*.

SÂ, [sâ]; *sagesse, sagacité*

S'A, [sâ]; *s'amuser, s'abuser*

SÂ, [sâ]; *in nous pensâmes, vous pensâtes, dansâmes, dansâtes*

SÂ, [zâ]; *in nous osâmes, vous osâtes, pesâmes, pesâtes.*

SANT, SANTS, [sâun]; *naissant, glissants, pensant, dansant*

SE, [sé]; *se taire*; but as a monosyllable, or a syllable forming part of words in conversation, it is [sâ]; *se corriger; je dan-serai [sé côn-réday, bê daun-séray].*

SE, [sé]; *selon, second, secours*

SE, SES, SENT, [zé]; *chose, choses [shôzé]; ils causent [il kôzé]*

SE, SES, SENT, at the end of words, require that the vowel immediately preceding be uttered slowly: *des phrases indécises [dô frâzé-zandâzézé], ils jasent beau-coup [il bâzé bôcou].*

S'EN, [sâun]; *s'en va-t-il?*

SENT, SENTS, [sâun]; *consent, absents; in all but verbs.*

SENT, SENTS, [zaun]; *présent*

SES, [sâ]; *ses chevaux [sâ shé-vô]*

SES, [sâz]; *ses amis [sâ-zâmé]*

SES, [zé]; *choses inutiles [shôzé-zinútîl]*

SI, [sè]; *silence [sâlaunâ]*

S'I, [sè]; *s'initier [sâ-né-shay]*

S'I, [sè]; *s'il vient [sèl vian]*

SÎ, [sâ]; *nous nous assîmes*

S'IL, S'ILS, [sâl]; *s'il dit, s'ils vont*

SO, [sô]; *sonore [sônor]*

S'O, [sô]; *il s'opère [il sôpér]*

SU, [sh]; *sublime [shblîme]*

S'U, [sâ]; *s'user [sâzay]*

SY, [sé]; *Syrie [sérê]*

S'Y, [sè]; *s'y trouver [sè trouvay]*

day. bê. thême. war. you. want. can't. don't. uncle. leisure. gig. sâle.

SC, before *e*, *i*, and *sc*, before *a*, *e*, *o*, *u*, must be pronounced as [sh]: *scène*, *scier*. In all other cases, sc sounds as *sh*.

SCH is sounded as *sh* before *a*, *e*, and *i*, and as *sk* before *o*: *schall*, *schisme*, *schelin*, *scholastique*, *scholie*. *Sch*, however, should be sounded as *sk* in *schène*. Any consonant following *sch* gives those consonants the sound of *sh*; ex.: *schlaque*, *schnapan*.

Shakespear is pronounced [shék-þèr].

S, that indicates the plural, should be silent when it precedes a word beginning with a consonant, or when it closes a sentence: *les hommes sages sont rares*. This plural *s* should be heard distinctly as a *z*, when the next word begins with a vowel or an *h* mute: *ces hommes ingrûts* [ɛ-zom-zangtr̥]. But, in conversation plural *s* may sometimes be silent in words of two or more syllables.

☞ It is necessary to sound as *z* the plurals of adjectives immediately preceding their nouns, when those nouns begin with a vowel or silent *h*: *les grandes actions*; *les bonnes œuvres*; *les grands hommes*.

S of final *es*, in singular second persons of verbs, should be silent in any situation: *tu parles et tu chantes aussi*. See *es*.

S of *es*, at the end of proper names, must always be silent: *Athènes*, *Démosthène* et *lui* [atēn, dēmōstēnē ay lü].

S is pronounced as a *z*, when it precedes a *b* or a *d* in the body of words: *Thisbé*, *Asdrubal* [tēzbay, àzdrubäl].

S of final *ès*, in proper names, must be heard distinctly and sharply wherever it may be

found: *Périclès et Xerxès ne sont plus* [pēriklēs ay g̥z̥r̥xēs né son pl̥].

S, at the end of Latin and Greek words used in French, should be heard sharply everywhere: *Pélopidas et Vénus*, *ce rébus est mauvais*, *la déesse Iris* [pēlōplād̥ay ay vaynūs̥, cē raybus̥ ɛ mōv̥, là dayəs̥ ɛr̥s̥]; *Pélops* [pay-lōp̥s̥].

Whenever final *s* should be pronounced sharply, and not like *z*, let it be pronounced so even when it precedes a word beginning with a vowel or an *h* mute: *alors on joua trois as*, *des ours blancs* [àlɔ̥r̥s̥ ɔ̥n z̥ou̥s̥ blāns̥], *trôz̥-zâs̥, d̥e zour̥s̥ blaun*].

S should be uttered sharply in *Transylvanie*, *transir*, *transissement*. But *s* must generally be heard distinctly as a *z* in the syllable *trans* when it precedes a vowel: *transaction*, *transition*.

Final *s* should be silent in *Barnabas*, *Mathias*, *Thomas*, *Jésus-Christ*, *Jésus* [bärnábä, mätlä, tómä, báyzukré, báyzü]; sharp in *Gil Blas*.

When the word *Christ* is used alone, that is, without *Jésus*, or when it closes a sentence, it must be pronounced as follows: *la venue du Christ*, *le Christ des Juifs* [l̥a věnù d̥u kristé, l̥e kristé d̥e shif̥].

The proper pronunciation of *Jésus-Christ*, used as a proper name, is [báyzukré].

When *pré*, *re*, *vrai*, *poly*, *para*, or *mono*, immediately precedes a syllable beginning with an *s*, that *s* must be uttered sharply: *préséance*, *re-sacer*, *vraisemblance*, *polyvylabe*, *parasol*, *monosyllabe*.

In *girasol*, *désaisir*, and *désuetude*, the *s* is also sharply pronounced.

bâr. bât. bârd. hér. bêd. thérâ. pln. nô. shôt. môre. nôte. gâde.

S, doubled in a word, is pronounced as a single *s*, but very sharply: *bissextil, desservir, desséché, essieu, messant*.—RES-TAUT.

S.M.T.C. stand for *Sa Majesté Tres-Chrétienne* [sâ mâsâstay trê kraytlén].

S.E. stand for *Son Excellence* [sôñ êkklâunsh]. S.E. stand also for *Sud-est* [sûd êst].

S.A. stand for *Son Altesse* [sôñ âltess].

S.A.E. stand for *Son Altesse Electorale* [sôñ âltess ayléktôrâl].

S.A.R. stand for *Son Altesse Royale* [sôñ âltess rôâyâl].

S.A.S. stand for *Son Altesse Sé-rénissime* [sôñ âltess sayraynissém].

S.M. stand for *Sa Majesté* [sâ mâsâstay].

S.O. stand for *Sud-Ouest* [sûd ouëst].

S.S. stand for *Sa Sainteté* [sâ santetay].

T (20th letter).

T, [tâ or tay]; alphabetical names of this letter: *il vaut mieux dire un *t* qu'un *tay**.

T, before a vowel at the beginning of a syllable or word, as in English: *table, lénêtres, topique, tiare, tiédeur, tiers, le tien*.

T has sometimes the sound of a sharp *s*: *abbatial, patient, capieux*. See further on.

TANT, TANTS, [taun]; *habitant, instants, pourtant*

TA, t'a, [tâ]; *il acheta [il ashétâ]; t'amuses-tu? [tâmuzâ-tû]*.

ÂTÂ, [tâ]; *nous montâmes, vous sautâtes, contâmes, vantâtes*

TE, [tâ]; *je te salue*

TE, [tâ]; as a monosyllable, or a syllable forming part of words:

je te donne cette batterie [jé-tô dônné ôt bâterî].

TÉ, t'ê, [tay]; *bonté, témérité elle t'éblouit*

TÈ, [tâ]; *presbytère, mystère*

TÊ, [tâ], *slowly sounded*; *baptême, système*

TE, tes, TIENT, [tê]; *ma petite [mâ pétîtè]; mes rentes [mô rântè]; ils sautent [il sôtâ]*.

TENT, TENTS, [taun]; *content [contaun]; in all but verbs*

TENT, [têt]; *as a plural termination of verbs, when it precedes a vowel: il se battent aussi [il bô bât-ôsé]*.

TES, [tâ]; *tes terres [tô târ]*

TH must be uttered as a single *t* wherever it is met with: *mon thé, sa thèse, Thomas, du thym, polythéisme*. But *th* is silent in *asthème, isthme*, and derivatives. Nothing would be more difficult for a Frenchman to pronounce than this sentence: *Thow shalt then thrust a thistle through the thick of thy thumb; he would probably read it thus: [tow shâlt tan (or taun) trâstâ tissle troug tay (or tâ) tik ðf tê tunb]*.

TI, t'i, [tê]; *timide, tu t'imagines*

TI, [sî]; *initions-le [éniôzion lê]*

TI, [tê]; *partimes, partites*

TIE, TIES, TIENT, [sêè and sêè]; *ineptie [éñepôséè]; tu t'inities [tu éniôsé]; ils initient [il zéniôsé]*

TIE, TIES, TIENT, [têé and têé]; *partie [pârtêé]; des sorties [dê zôrtêé]; ils châtient [il shâtêé]*

TIENT, [tian]; *elle le tient [êl lê tian]; in verbs only.*

TIENT, [siaun]; *patient [pâsl-aun]; in all but verbs.*

TO, t'o, [tô and tô]; *autorité [ôtôrëtay]; il t'osa frapper [il tôzâ frâpay]*.

day. bê. thême. war. ýou. vaunt. can't. don't. uncle. leisure. gîg. hâle.

TÔ, [tô]; fantôme, symptôme
TU, t'u, [tù]; **tumulte** [tûmûlté];
t'asîras-tu? [thârâ-tù]

TÛ, [th, slowly sounded]; nous
tûmes, vous tûtes

TY, t'y, [tè]; **tyran** [tèraun];
je t'y prends [bè tè prauñ]

TRANS, [traunš]; in **transair**,
transissement, Transylvanie.

TRANS, [traunz]; in **transiger**,
transaction, **transition**, **transit**,
transitif, **transitoire**, **intransitif**,
transalpin.

TRE, **TRES**, **TRENT**, [tre, and not
tér]; entre, montres, maître

T is never pronounced in French
as it is in the English words
martial, action, etc.

T and **t** are pronounced alike: je
t'entends toujours, l'attaque-t-il.

T, between hyphens, is pro-
nounced as if it belonged to
the subsequent vowel: **parla-t-**
on, **mange-t-il?**

T, final, should generally be heard
when the next word begins with
a vowel or an *h* mute: **tout est**
ici, ce petit homme, s'il vient à
partir.

A few nouns in conversation
require their final **t** to be si-
lent even before their adjectives,
when those adjectives
begin with a vowel or silent *h*:
goût horrible, instinct heureux.

—A. LEMAIRe.

T of **fort** (strong) is always silent;
but

T of **fort** (very), should be heard
distinctly when it precedes a
vowel or an *h* mute: il est fort
et brave, elle est fort aimable, vous
êtes fort habile.

T, final, should generally be silent
when the next word begins with
a consonant, or when it ends a

sentence: nous sommes fort bons,
mon petit gars, il paraît fort.

T is usually silent in the termina-
tions **art**, **ert**, **ort**, **ourt**, whenever
they occur: **départ imprévu**, dé-
sert immense, tort incroyable, il
part aujourd'hui; il court à bride
abattu, elle s'endort à l'ombre.

Final **t** should always be heard
distinctly with or without the
plural *s*, in: **brut**, **abject**, **chut**,
accessit, **apt**, **Christ**, **correct**,
contact, **direct**, **gratuit**, **défi-
cits**, **net**, **est**, **ouest**, **dot**, **granit**,
fut, **exact**, **incorrect**, **indi-
rect**, **infest**, **knout**, **échec et
mat**, **exéat**, **luth**, **préterit**, **rapt**,
rit, **subit**, **suspect**, **strict**, **tacet**,
tact, **toast**, **transéat**, **transit**,
tivat, **whist**, **zénith**, **zist**, **zest**.

Final **t** should always be heard
distinctly, with or without the
plural *s*, in: **indult**, **lest**; and
in **soit** (well and good, be it
so), **vous le voulez**, eh bien!
soit; but not when it signi-
fies: let him, her, or it be.

T of the conjunction **et** (and) is
always perfectly silent: **vous et**
Adolphe, **vingt-et-un**, **lui et elle**.

T should be silent in **vingt** when
it precedes a word beginning
with a consonant: **vingt soldats**;
when it closes a sentence: **j'en
prends vingt**; and in **quar-
vingts**, **six-vingts**, **quatre-vingt-
un** to **quatre-vingt-onze**, as far
as cent.

But pronounce distinctly the **t**
in **vingt-et-un** (21), **vingt-
deux** (22), **vingt-trois** (23),
vingt-quatre (24), **vingt-cinq**
(25), **vingt-six** (26), **vingt-
sept** (27), **vingt-huit** (28),
vingt-neuf (29).

The **t** of **vingt** should also be dis-
tinctly heard before a word be-
ginning with a vowel or silent
h: ex.: **vingt abricots**, **vingt
honnêtes gens**. —**RESTAUR**.

bâr. bât. bård. hér. béd. thérê. pln. nô. shôt. môre. nôte. gâde.

T should be heard distinctly in *sept* and *huit*, when they precede a word beginning with a vowel or an *h* mute: *sept aunes*, *sept hommes*, *huit oranges*, *huit heures*; when they are found closing a sentence: *cinq et trois sont huit*, *six et un font sept*; and when they precede any word, that is not numbered by them, beginning with a consonant or a vowel: *ce sept-là n'est pas mal fait*, *le huit de pique*. The words *sept* and *huit*, mentioned as names of number by themselves, have their *t* distinctly sounded.

T of *sept* and *huit* must be perfectly silent when they immediately precede a word, that is numbered by them, beginning with a consonant: *sept vaches*, *huit moutons*.—L'ACADEMIE.

TION, TIONS, [šlɔ̃]; as a termination, when it follows an *s* or *x*: *question*, *mixtion*; and in the first person plural of verbs: *nous portions*, *nous intentions*.

TION, TIONS, [šlon]; as terminations in general: *intentions*, *portions*, *actions*, *mention*.

TI, [šl]; in the body of words when it precedes a vowel: *s'implanter*, *actionnaire*, *satiété*, *insatiable*.

TI, [tl]; in the body of words whenever it immediately follows *s*; ex.: *bestial*, *bastion*. This sound is also given to *ti* in every part of the verb *châtier*: *je châtie*, *châtais*, *châtais*, etc. See *tion*.

TI, [šl]; in the terminations *tial*, *tiel*, *tieux*: *partial*, *essentiel*, *factieux*; and in all the tenses of the verbs *initier*, *balbutier*.

TIE, TIES, TIENT, [šlē]; singular and plural terminations of the verbs *balbutier* and *initier*.

TIENT, [šlawn]; in the word *patient*, and derivatives, and at

the end of any word that is not a derivative of *tenir*.

TIENT, [šlan]; as a singular third person of any verb that is a derivative of *tenir*.

TIEN, [šlan]; at the end of proper names: *Domitien*, *Gratien*, *Dioclétien*, and adjectives relating to nations: *Vénitien*, *Vénitienne*.

TIEN, [šlan]; as the termination of words in general: *soutien*, *maintien*, *le tien*, *la tienne*, *que je m'abstienne*, etc.

TIE, [šè]; in the terminations *atie*, *étie*, *itié*, *eptie*, *ertie*, *utie*, of: *aristocratie*, *Cultivite*, *démocratie*, *fucétie*, *Helvétie*, *impératie*, *ineptie*, *inertie*, *minutie*, *primate*, *prophétie*, *suprématie*, *théocratie*, *il balbutie*, *il initie*.

TIE, [tè]; in *partie*, *amnistie*, *dynastie*, *garantie*, *hostie*, *modestie*, *repartie*, *surcristie*. TIE sounds also as [tè] in verbs ending with *tir*: *sor tie*, *sentie*.

TIÉ, TIÈRE [tlay]; *amitié*, *moitié*, *chantier*, *entier*, and nouns and adjectives so terminated. This sound is also heard in *châtier*, *châtié*.

NOTE In short, wherever *ti* has in English the sound of English *she*, it has in French that of [šl].

TI, [tè]; as a syllable, in the body of words, whenever it immediately precedes a consonant: *continuer*, *intimider*, *Matilde*.

T, double, has the sound of single *t* in any word but: *atticisme*, *attique*, *battologie*, *guttural*, *pittoresque*.

U (21st letter).

U, [ü]; alphabetical name of this letter.

day. bē. thême. war. you. vaunt. can't. don't. uncle. leisure. gig. bâle.

There is not a letter, or a combination of letters, in the English language that answers to the sound of French "u": the Scotch word "gude" (as some of the natives pronounce it), contains an "u" somewhat like it.

To utter this vowel, as properly as it can be taught by writing, thrust your tongue forward, as if about to whistle shrilly, then, instead of whistling (your mouth and tongue remaining in the same position, with a very small round opening of the lips), articulate whatever you can give utterance to without contortion; the sharp semi-whistle sound, which may be the effect of this trial, will, most likely, be a French u. Of course, the closest attention to the preceding instructions, and repeated practice before a native or good judge, can alone ensure success.

U, UD, UDS, UE, UES, UENT, UL, ULS, US, UT, UTS, ÛT, ÛTS, U'U, UX, HU, EU, EUE, EUES, EUS, EUT, [û]; réunion [rayñón]; nud, nude [nù]; glue [glù]; tu remues [tù remù]; ils remuent [il remù]; cul, cule [cul]; jus [jùs]; buts [bùts]; qu'il fût [kil fù]; affûts [afùts]; qu'une kâne]; flux [flù]; humain [ùman]; j'ai eu [say ù]; que j'ai eue, que j'ai eues [kè say ù]; j'eus [ùs]; il eut [il ù].

Ù. See où in the Table.

Û, [û, uttered slowly]; in the body of words, and when it precedes a final syllable that ends with e; ex.: être en sûreté, quelle pigûre [être aun ùurtay, kél pi-kûr].

UA, UAS, UAT, [ùà]; as a termination of verbs: il remua, tu tuas, qu'il dénuât [il remà, tu tû, kil dayndà].

UA, UAS, UAT, U'A, U'AS, U'À, [à]; when these combinations of letters immediately follow g or q; ex.: il nargua, tu déléguas, qu'il manquât, qu'a-t-il, qu'as-tu, jusqu'à [il nàrgà, tu dèlégà, kil mañquà, kàtl, kàtù, shésekà].

U', following q, should not be heard: qu'as-tu, qu'êtes-vous, qu'il dise [kàtu, këtèvou, kil dèz].

UBE, UBES, [ùbè]; cube, jujubes

UBLE, UBLES, UBLENT, [ùble]; dissoluble, insolubles, ils af-

fublent

UBRE, UBRES, [ùbre]; salubre,

lugubres

UC, UCS, [ùké]; stuc, aqueduc,

suc, caduc, ducs

UCE, UCES, UCENT, [ùsé]; astuce,

puces, ils sucent

UCHE, UCHES, UCHENT, [ùshé]; bûche, cruches, éploquent

UCRE, UCRES, UCRENT, [ùkre]; lucre, sucres, sucrent

UD, UDS, [ù]; nud, nuds (old spelling); it is now simply nu.

UD, [ùd]; sud, talmud

UDE, UDES, UDENT, [ùdè]; altitude, études, préudent

UE, UES, UENT, [ù]; avenue, rues, tuent, muent

UE, UES, UENT, [é]; langue, tu manques, ils haranguent

UE, [ù]; ruelle, truelle

UÉ, UÉE, UÉS, UÉES, [ùay]; gradié, dénuée, destitués, évacuées, évalué

UÉ, UÉE, UÉS, UÉES, [ay]; marqué, distinguée, attaqués, pro-diguées, manqué, nargué

bâr. bât. bârd. hér. bêd. thérâ. pin. nô. shôt. môre. nôte. gôde.

UER, [œ̄]; as a termination: <i>tuer, muer</i> . After <i>g</i> and <i>q</i> , it is [ay], marquer, naquer.	UINT, [œ̄n]; in <i>Charles-Quint</i>
UERRE, [œ̄r]; guerre, équerre	UIR, UIR, [œ̄r]; fuir, cuire
UET, uets, [œ̄t]; muet, muets	UIS, [œ̄]; buis, fuis, huis
UET, uets, [œ̄]; bouquet, bosquets	UIS, [œ̄]; acquis, naquis, conquis
UEUX, [œ̄]; in <i>gueux, queux</i> .	UISE, uises, uisen, [œ̄zœ̄]; Guise, déguises, déguisent
UF, [œ̄f]; tuf	UISSE, uisses, uissent, [œ̄ss]; cuisse, fuisse, fuisson
UFE, uffes, [œ̄fœ̄]; tartufe, truffes	UISSE, uisses, uissent, [œ̄ss]; esquisse, acquisses, languissent
UFLE, uffles, [œ̄fle]; mufle, buffles	UIT, uits, [œ̄t]; nuit, puits
UGE, uges, ugente, [œ̄gœ̄]; dé-luge, centrifuges, jugent	UIT, uits, [œ̄t]; acquit, languit
UGLE, [œ̄gle]; bugle	UIT, [œ̄tœ̄]; in <i>huit</i> .
UGNE, ugnes, ugnent, [œ̄gnœ̄]; répugne, répugnes, répugnent	UITTE, uittes, uittent, [œ̄t]; quitte, quittes, quittent
UGUE, ugués, uguent, [œ̄gœ̄]; fugue, conjugues, subjuguent	UITRE, uitres, [œ̄tre]; huître, huitres
UI, uis, [œ̄]; lui, buis, aiguille, aiguillon, aiguiser, inextinguible, d'Aiguillon, Le Guide, de Guise.—WAILLY. See also <i>gui</i> and <i>qui</i> .	UVRE, [œ̄vre]; cuivre
UI, uis, [œ̄]; guimauve, acquis	UL, uls, [œ̄l]; calcul, consuls
UIA, uya, uyas, uyât, [œ̄œ̄ and œ̄yâ]; alléuia, appuya, en-nuyas, essuyat	UL, uls, [œ̄l]; cul, culs (old spelling)
UIE, uies, uient, [œ̄t]; pluie, truies, fuent	ULBE, ulbes, [œ̄lbœ̄]; bulbe, bulbes
UYÉ, uyer, uyés, uyées, [œ̄œ̄yay]; appuyé, désennuyée, essayes, ennuyées	ULCRE, ulcres, [œ̄lkre]; sé-pulcre, sépulcres
UIER, [œ̄y]; échiquier	ULE, ules, ualent, [œ̄lé]; Hercule, virgules, calculent
UIF, uifs, [œ̄f]; suif, juifs	ULGUE, ulgues, ulguent, [œ̄lgœ̄]; divulgue, promulgues, divul-guent
UILE, uiles, uilent, [œ̄l]; huile, huiles, huilent	ULLE, ulles, [œ̄l]; mulle, bulles
UILLE, uilles, [œ̄lyœ̄ and œ̄yœ̄]; aiguille, aiguilles	ULT, [œ̄ltœ̄]; indult
UILLE, uilles, [œ̄lyœ̄ and œ̄yœ̄]; anguille, bêquilles	ULTE, ultes, ultent, [œ̄ltœ̄]; culte, insultes, résultent
UIN, [œ̄n]; Juin	UM, [œ̄m]; at the end of Latin words: <i>décorum, factotum</i> ; and in <i>rum, ad libitum</i> .
UINE, uines, uinent, [œ̄ndœ̄]; ruine, ruines, ruinent	UM, ums, [œ̄n]; parfum, parfums
	UMB, [œ̄nbœ̄]; rumb

day. bē. thēme. war. you. vaunt. can't. don't. uncle. leisure. gig. blē.

UME, UMES, UMENT, [āmē]; coutume, légumes, écument

UMBLE, UMBLES, [ānble]; humble, humbles

UN, UNS, [ān]; alun, l'un, communs.—GIRALD DUVIVIER recommends to pronounce *l'un et l'autre* by sounding the *n* of *l'un*. We are of M. LEMAIRE's opinion, that it should be heard.

UN, [ānné]; as a monosyllable, or at the end of a word before a vowel: *un ami, aucun autre*.—LEVIZAC recommends [ānē] before a word beginning with a vowel or an h mute. This would destroy what might be termed the *gendarl sound*. See Rules on Pronunciation further on.

UNE, UNES, UNENT, [ānē]; lune, prunes, importunent

UNT, UNTS, [ān]; défunt, emprunts

UNTE, UNTES, UNTENT, [āntē]; défunte, emprunte, empruntent

UO, [āō]; un duo

UO, [āō]; quiiproquo, quotidien

UPE, UPES, UPENT, [āpē]; dupe, jupes, occupent

UPLE, UPLES, UPLENT, [āple]; quadruple, centuples, centuplent

UPPE, UPPEs, āpē; huppe, huppes

UQUE, UQUES, UQUENT, [ākē]; caduque, perruques, reluquent

URR, [ār, each r distinctly sounded]; in *concurrent*.

UR, URS, [ār]; azur, impurs

URC, URCS, [ārk]; Turc, Turcs

URDE, URDES, [ārdē]; absurde, absurdes

URE, URES, URENT, [ār]; agriculture, brochures, abjurent

URGE, URGES, URGENT, [ārgē]; purge, insurges, insurgent

URLE, URLES, URENT, [ārlē]; hurle, hurles, hurlent

URNE, URNES, [ārnē]; Saturne, nocturnes

URPE, URPES, URPENT, [ārpē]; usurpe, usurpes, usurpent

US, [ā]; plus, jus, Jésus, Jésus-Christ, reçus, conçus

US, [āzē]; at the end of words purely Latin: *Brutus, rébus; and in exsus, plus-que-parfait, plus-pétition, je dis plus, il y a plus*. The *s* of *plus* should be sharply sounded whenever the word closes a phrase, or admits of a subsequent pause.

US, [āzē]; in *Obus*.—L'ACADEMIE.

USC, USCS, [āsk]; musc, buscs

USCLE, USCLES, [āskle]; muscle, muscles

USE, USES, USENT, [āzē]; arquebuse, excuses, abusent

USQUE, USQUES, USQUENT, [āskē]; jusque, busques, offusquent

USSE, USSES, USSENT, [āsē]; fusse, mourusses, plussent

USTE, USTES, USTENT, [āstē]; buste, injustes, ajustent

USTRE, USTRES, USTRENT, [āstre]; balustre, illustres, frustrent

UT, ÛT, UTS, [ā]; but, affûts, attributs

UT, [ātē]; in *brut, chut*.

UTH, [ātē]; luth

UTE, UTES, UTENT, [ātē]; culbute, minutes, imputent

UTS, ÛTS, [ā]; buts, affûts

UTTE, UTTES, [ātē]; butte, luttes

U'U, [ā]; qu'une, qu'utille

UVE, UVES, UVENT, [āvē]; cuve, étuve, cuvent

bâr. båt. bård. hér. båd. théré. pin. nô. shôt. môre. nôte. gôde.

UX, [ü]; in *flux, reflux*.

UX, [üké]; Pollux

UX, [üé]; in *Bruxelles*.

UXE, [üké]; luxe

V (22nd letter).

V, [vé and vay]; alphabetical names of this letter: *Voïd, un té ou un ve, comme vous voudrez.*

V, at the beginning of a syllable or word, as in English: *valeur, venin, vigie, voleur, vue.*

VA, [vá]; *vanité* [vánitay]

VÂ, [vâ]; nous trouvâmes

VANT, VANTS, [vaun]

VE, [vè]; *velours*, in conversation and general reading it is [vâ]: *ce velours* [bè vélour].

VE, ves, VENT, [vè]; *rave, laveria, tu laves* [tu làvè]; *ils lavent* [il làvè]

VE, [vay]; *vérité* [vayritay]

VE, [vè]; *ils trouvèrent* [il trou-vère]

VE, [vè]; *vétir* [vètèr]

VENT, VENTS, [vaun]; le vent

VI, [vè]; *vivacité* [vèvàcitay]

VI, [vè]; vîtes, nous vîmes

VO, [vò]; *volonté* [vòlontay]

VO, [vò]; *le vôtre* [lé vôtre]

VU, [vù]; *gravure* [gràvøre]

VÛ, [vù, slowly sounded]; nous pourvûmes

VRAIS, [vrays]; vraisemblance

VRE, VRES, VRENT, [vre, and not vér, in the body at the end of words]; poivre, tu livres, ils livrent, nous livrerons.

V. S. stand for *Vieux Style* [vié stèl].

What English grammarians call

their w, the French describe as a double v; examples: *W/high, whist, whisky*; sounded as simple v in the first word, and as ou in the two latter words.

In *Kirsch-Wasser*, the w is also pronounced as v.

Longui (name of a town), is called [lon-oué].

Give w the sound of v in *Westphalie, Wallon, Wallone, Wagram, Wasa, Warwick, Washington*. See W.

X (23rd letter)

X, [ké]; gré, and éké; alphabetical names of this letter.

XA, [kâ]; il taxa, vexa

XA, [gzá]; in *Xavier*.

XAN, [gzaun]; in *Xante, Xantippe*.

XÂ, [kâ]; nous vexâmes [nou väkâmè], taxâtes [takâtè]

XE, [ké]; il taxera [il takârè]

XE, XES, XENT, [ké]; je fixe [bè fléké]; tu fixes [tu fléké]; ils fixent [il fléké]

XE, [kshay]; taxé, vexé

XE, [ggray]; in *Xénophon*.

XE, [gzá]; in *exercice, exercer, Xerzès*, etc.

XI, [ké]; in *Xiphias, Xiphoïde*.

XY, [ké]; in *Xyste*.

XE, [kâ]; ils vexèrent [il vökâ-rèr]

XI, [ké]; *Ixion* [ikshion]

XI, [gzá]; in *Ximénès*.

XÈS, [séshé]; *Xerzès* [zérzéshé]

X, at the beginning of words, should be pronounced as [gzá]: *Xavier, xanthium, xénétasie, zénie*, etc.—DICT. DE CHAPSALE.

day. bē. thème. war. you. vaunt. can't. don't. uncle. leisure. gig. idle.

According to LAVEAUX, the *x* of *Xénophon*, *Ximénès*, must be pronounced as a sharp *s*.

X must be uttered as *ks* when it is found between two vowels, but not when it follows initial *e*; ex.: *axe, maxime, Alexandre, sexe, flexible, luxe, paradoxe, lexique, sexagénaire*.

But *x* is as *ss* in *Aix, Bruxelles, Auxonne, Auxerre, soixante, and derivatives.*

In *sizain, sizième, deuxième, dizain, dizaine, dizainer, di-zième, x* should have the sound of *z*.

EX, *hex*, [ɛkzɛ]; at the beginning of words when the letter that follows is a vowel or a silent *h*; ex.: *examen, hexamètre, exécution, exhéredation, exil, exhiber, exorde, exorbitant, exhorter, exaltation, exhumer*. This sound is also used for *ex* when it occurs, before a vowel, and immediately follows *in*; ex.: *inexact, inexécutable, inexorable*.

— G.DUVIVIER.

EX, [ɛk]; at the beginning of words when the letter that follows is a consonant (not an *h*, or *ce, ci*): *excavation, excommuniquer, excuse, exclusion, excrément, exfolier, expédient, exploit, extrait, and in mixtion, inexpugnable*.

EX, [ɛk]; when it precedes *ce* or *ci*; ex.: *excès, exciter, excepter, excellent*.

X must be pronounced as *sh* in *Don Quixotte* [don kɛshɔt].

X should always be pronounced as [kɛs] at the end of proper names, and in *phénix, préfix, styrax, thorax, index, borax, storax, lynx, larynx, onyx, sphinx, Pollux, Ajax, Palufox, Fairfax, Gez, Aix-la-Chapelle, Styx*. — G.DUVIVIER.

X should be silent in *paix* [pɛ]; *priz* [prɛ]; *perdriz* [pɛrdrɛ]; *faiz* [fɛ]; *crucifx* [krükifɛ]; *fauix* [fɔ]; *faux* [fɔ]; *salsifx* [salsifɛ]; *voiz* [vouà or vɔà]; *noiz* [nouà or nɔà]; *choix* [ʃouà or shɔà]; *croix* [crouà or crɔà]; *poin* [ponà or pɔà]; *flux* [flù]; *reflux* [rèflù].

X of *six* and *dix*, as numeral adjectives used alone, or without any connexion with the following word, has the sound of sharp [š]; ex.: *j'en ai six; prenez en dix ou douze*.

X of *deux, six, dix*, is perfectly silent before a word beginning with a consonant: *deux héros, six pistoles, dix volumes*.

Observe that the *x* of *deux* should never be heard, unless the word which it modifies, immediately following it, begins with a vowel or silent *h*; ex.: *deux aunes, deux hommes; j'en ai deux; prenez ces deux-là*.

X of *six* and *dix* is sounded as *z* before a noun which they modify, when that noun begins with a vowel or silent *h*; ex.: *six ans, dix huitres, etc.*

X is as *z* in *dix-sept, dix-huit, dix-neuf*, and derivatives.

X at the end of words, when it indicates the plural, and when it is usually silent, must be pronounced as a *z*, should the word that follows it begin with a vowel or an *h* mute: *aux amis, aux hommes, des eaux infectes, ces animaux énormes, la paix est conclue, le prix est énorme*. But plural *x* must be quite silent when it precedes a word that begins with a consonant: *des eaux putrides, ces animaux féroces*; and when it closes a sentence: *la fraîcheur des eaux, j'aime les animaux*.

bâr. bât. bârd. hér. bêd. thérê. pîn. nô. shôt. môre. nôte. gâde.

Final *x* of adjectives that precede their nouns must be heard as a *z*: *doux abandon, faux accord*.

Final *x* of verbs that are followed by words beginning with a vowel or an *h* mute, must be pronounced as a *z*: *je veux y aller, tu peux écrire.*

Y (24th letter).

Y, [égrëk]; alphabetical name of this letter: *fuites un y* [fët-zun égrëk].

Y, [è]; standing alone as a word: *il y a* [il è à]; between two consonants: *style, physique, anonyme, cacoxyme*, and at the beginning of a word when it precedes a vowel: *yacht, yole* [èkk, èl].

Y, between two vowels, has the power of French *ii*; it gives, as it were, to each vowel one-half of its sound: *essayer, payer* [èssaylay, paylay]; *moyen, noyau* [móylan, nòylò]. These words are pronounced as if their spelling were *essai-ier, pai-ier, moi-ien, noi-iau*.

Y, [è]; at the end of words: *lady, Cluny, Vitry* [lâdè, clùnè, vètrè].

YA, YAS, YÂT, [yà]; il noya [il nòyà]; tu noyas [tù nòyà]; qu'il noyât [kil nòyà].

YANT, YANTS, [yânt]; noyant

YÂ, [yâ]; noyâmes, ployâtes .

DIFFICULT ARTICULATIONS of the y between other vowels, etc.

AYA, [èyà]; il délaya, paya

AYE, [èyè]; tu payeras, essayera

AYE, [èyè]; qu'il essaye, paye

AYE, [èyè]; in abbaye.

AYENT, [èyè]; qu'ils payent

AYES, [èyé]; tu délays

AYÉ, [èyay]; j'ai payé, essayé

AYÈ, [èyè]; ils essayèrent

AYONS, [èyon]; essayons, payons

AYU, [èyu]; rayure

AYS, [èy]; pays

AYS [èyz]; paysage, paysan

OYA, [òyà]; voyager

OYE, [òyè]; tu te noyeras

OYENT, [òyè]; ils se noyent

OYES, [òyé]; tu te noyes

OYÉ, [òyay]; envoyé

OYÈ, [òyè]; ils déployèrent

OYONS, [òyon]; nous envoyons

UYA, [ùlyà]; il essuya

UYE, [ùlyè]; tu essuyeras

UYENT, [ùlé or ùlyé]; ils essuyent

UYES, [ùlé or ùlyé]; tu appuyes

UYÉ, [ùlyay]; ennuyé

UYE, [ùlyè]; ils s'ennuyèrent

UYANT, [ùlyawn]; ennuyant

UYONS, [ùlyon]; nous ennuyons

IMPERFECT TENSE OF VERBS, ETC.

AYIONS, [èyèon]; nous essayions

AYIEZ, [èyèay]; vous essayiez

OYIONS, [òyèon]; nous envoyions

OYIEZ, [òyèay]; vous envoyiez

UYIONS, [ùlyèon]; nous essuyions

UYIEZ, [ùlyèay]; vous essuyiez

TERMINATIONS.

Ayen, [èyan]; Biscayen, payen

OYAU, [òyò or òyè]; noyau

day. bē. thème. war. you. want. can't. don't. uncle. leisure. gig. hale.

OYAUX, [ōyā]	YRSE, [ēršē]
OYEN, [ōyān]	YRTE, [ērtē]
UYAU, [ūyā]	YSE, [ēzē]
UYAUX, [ūyā]	YTE, [ētē]
YCLE, [ēkli]	YTHER, [ētē]
YDRE, YDRES, [ēdře]	YTHME, [ētme]
hydras	YU, [yū]
YE, YES, YENT, [yē]	YX, [ēkšē]
tu noyez, ils noyent	
YÉ, [yay]	Z (25th and last letter).
YÈ, [yē]	Z, [zē and zēd]; alphabetical names of this letter. This letter is masculine: <i>ce petit z.</i>
YEUX, [yē]	At the beginning and in the body of words, z may be pronounced as it is in English.
YEUSE, [yēzē]	Final z should always be heard distinctly when the following word begins with a vowel or an h mute: <i>dansez et chantez aussi.</i> See er.
YEN, [yan]	Final z should invariably be heard before en and y; ex.: <i>allez-y, prenez-en.</i>
YGNE, YGNES, [ingyē]	Z, at the end of proper names, must always be heard as a sharp s, before a vowel, as well as a consonant: <i>Metz, Rodez, Retz, Suez, Alvarez, Cortez, etc.</i>
YGLE, YLES, [ēlē]	ZA, zagaïe [zāgāyē]
dactyle, péri-	ZÉ, zélateur [zaylātēr]
styles	ZÈ, zèle [zēlē]
YM, [an]	ZI, zizanie [zēzānē]
YME, YMES, [ēmē]	ZO, zodiaque [zōdiāk]
homonyme, synomyms	ZOÏ, zoïle [zōēlē]
YMNE, [ēmnā]	ZOO, zoologie [zōolōgiē]
hymne, hymnes	ZU, Zurich [zūrlēk]
YMPHE, YMPHES, [anfē]	ZY, zymologie [zēmōlōgiē]
lymphe, nymphes	ZE, at the end of words, makes the syllable that precedes it long: <i>douze, treize, seize</i> [douzē, trēzē, bēzē].
YN, [an]	
YNE, [ēné]	
androgynie	
YNX, [ankšē]	
lynx	
YONS, [yon]	
soyons	
YPE, YPES, [ēpē]	
polype, types	
YPHE, YPHES, [ēfē]	
Sisyphe, hiéroglyphes	
YPSE, [ēpšē]	
apocalypse	
YPTE, [ēptē]	
Egypte	
YR, [ēr]	
zéphyr	
YRE, YRES, [ēr]	
porphyre, satyres	
YRRHE, [ēr]	
myrrhe	

bâr. bât. bârd. hèr. bâd. thérâ. pîn. nô. shôt. môre. nôte. gâde.

Double *z* must not be pronounced as if the first *z* were a *d* or *t*, but as another *z*: *mezzo, lazzi.*

W.

W. [doublevè and doublevay]; the French names of this English letter: *un w anglais.*

The French give to *w* the sound of *v*; ex.: *Wilna, Westphalie* [vilnâ, vêsfâlî]. See *v.*

WA, [vâ]; Wahabis, wagon

WE, [vâ]; Westphalie

WI, [vi]; Wilna

WO, [vô]; Wolga

WU, [vû]; Wurtemberg. See Rules on Pronunciation.

ETC.

ETC., when it is met with, must be called [ëshaytayrâ], quickly uttered.

The Critical Rules on Pronunciation, following the subsequent Exercises, should be consulted when unusual difficulties occur.

END OF THE VOCABULARY OF PRONUNCIATION.

VOCABULARY OF A FEW USEFUL TERMS,

BY WAY OF EXERCISE.

 day. bâ. thème. war. you. vaunt. can't. don't. uncle. leisure. big. sale.

CARDINAL NUMBERS.

- | | |
|---------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|
| 1 un [<i>un</i>]. See Rules. | 32 trente-deux [<i>traunté-dé</i>], etc.
etc. |
| 2 deux [<i>dé</i>]. See <i>eux</i> and <i>x</i> . | 40 quarante [<i>kàraunté</i>] |
| 3 trois [<i>trò</i>] or [<i>tròf</i>]. | 41 quarante-et-un or quarante-un
[<i>kàrauntáun</i> or <i>kàrauntun</i>] |
| 4 quatre [<i>kâtre</i>] | 42 quarante-deux [<i>kàraunté-dé</i>],
etc., etc. |
| 5 cinq [<i>šanké</i>]. See <i>inq</i> . | 50 cinquante [<i>šankaunté</i>] |
| 6 six [<i>šéš</i>]. See final <i>x</i> . | 51 cinquante-et-un or cinquante-
uu [<i>šankauntáun</i> or <i>šankaun-
tun</i>] |
| 7 sept [<i>šét</i>]. See final <i>t</i> . | 52 cinquante-deux [<i>šankaunté-dé</i>]
etc., etc. |
| 8 huit [<i>álte</i>]. See final <i>t</i> . | 60 soixante [<i>šôåsaunté</i> or <i>šôåšaunté</i>] |
| 9 neuf [<i>néf</i>]. See <i>euf</i> . | 61 soixante-et-un or soixante-un
[<i>šôåsauntáun</i> or <i>šôåsauntun</i>] |
| 10 dix [<i>déšé</i>]. See <i>ix</i> . | 62 soixante-deux [<i>šôåsaunté-dé</i>],
etc. etc. |
| 11 onze [<i>onze</i>]. See Rules. | 70 soixante-dix or soixante-et-dix
[<i>šôåsaunté-déšé</i> or <i>šôåsauntay-
déšé</i>] |
| 12 douze [<i>douzé</i>] | 71 soixante-onze or soixante-et-
onze [<i>šôåsaunté-onzé</i> or <i>šôåsaunt-
áonzé</i>] |
| 13 treize [<i>trézé</i>] | 72 soixante-douze or soixante-et-
douze [<i>šôåsaunté-douzé</i> or <i>šôå-
sauntay-douzé</i>], etc. etc. |
| 14 quatorze [<i>kâtôrzé</i>] | 80 quatre-vingts [<i>kâtrevan</i>] |
| 15 quinze [<i>kanzé</i>] | 81 quatre-vingt-un [<i>kâtrevan-un</i>] |
| 16 seize [<i>šézé</i>] | 82 quatre-vingt-deux [<i>kâtrevan-
dé</i>], etc. etc. |
| 17 dix-sept [<i>dézéšé</i>] | |
| 18 dix-huit [<i>dézéálte</i>] | |
| 19 dix-neuf [<i>dézénéf</i>] | |
| 20 vingt [<i>van</i>]. See final <i>t</i> . | |
| 21 vingt-et-un or vingt-un [<i>vant-
túun</i> or <i>vantun</i>] | |
| 22 vingt-deux [<i>vanté-dé</i>], etc. etc. | |
| 30 trente [<i>traunté</i>] | |
| 31 trente-et-un or trente - un
[<i>trauntáun</i> or <i>trauntun</i>] | |

bâr. bât. bârd. hêr. bôd. thêrê. pîn. nô. shôt. môre. nôte. gâde.

90 quatre-vingt-dix [kâtrevan dësâ]	4,000 quatre - mille [kâtre - mil], etc. etc.
91 quatre-vingt-onze [kâtrevan onzâ]. See <i>o</i> of <i>onze</i> .	1,000,000 un million [<i>un</i> mîlyon]
92 quatre-vingt-douze [kâtrevan douzâ], etc., etc.	2,000,000 deux-millions [dë mîlyon]
100 cent [šaun]. See Rules.	3,000,000 trois-millions [trôâ mîlyon], etc. etc.
101 cent-un [šaun-un]	1,100,000 un-million-cent-mille
102 cent-deux [šaun-dë], etc. etc.	or onze-cent-mille [<i>un</i> mîlyon šaun-mil or <i>onze</i> -šaun-mil]
200 deux-cents [dë-šaun]	1,200,000 un-million-deux-cent-mille or douze-cent-mille [<i>un</i> mîlyon dë-šaun-mil, or douzé šaun-mil]
300 trois-cents [trôâ-šaun]	1,300,000 un-million-trois-cent-mille or treize-cent-mille [<i>un</i> mîlyon trôâ-šaun-mil or trèzé šaun-mil], etc. etc.
400 quatre-cents [kâtre-šaun], etc. etc.	1848 mil-âé-šaun-kâraunté-âlté]
1,000 mille or mil [mil]	140,009,797 [šaun kâraunté mil]yón nô - mil-âé-šaun-kâtre-van-dézé-ått
1,100 mil-cent or onze-cents [mil šaun or onzâ-šaun]	
1,200 mil-deux-cents or douze-cents [mil-dë-šaun or douzé-šaun], etc. etc.	
2,000 deux-mille [dë-mil]	
3,000 trois-mille [trôâ-mil]	

ORDINAL NUMBERS.

1 ^e or 1 ^{er} , premier [prémýay]	70 ^{me} , soixante-et-dixième or soixante-dixième [šôâsauntay-dëz-yémé or šôâsaunté-dëz-yémé]
1 ^{re} or 1 ^{ère} , première [prémýâre]	71 ^{me} , soixante - et - onzième or soixante - onzième [šôâsauntâ onzyémé or šôâsauntontzyémé]
2 ^d or 2 ^{me} , second or deuxième [[šégon or dâzýémé]	72 ^{me} , soixante - et - douzième or soixante-douzième [šôâsauntay douzyémé or šôâsaunté - douzyémé], etc. etc.
2 ^{de} or 2 ^{me} , seconde [šégonde]	90 ^{me} , quatre-vingt-dixième [kâtre-van-dëz-yémé]
3 ^{me} , troisième [trôâzýémé].	91 ^{me} , quatre-vingt-onzième [kâtre-van-onzyémé]
4 ^{me} , quatrième [kâtriémé]	92 ^{me} , quatre-vingt-douzième [kâtre-van-douzýémé], etc. etc.
5 ^{me} , cinquième [šankýémé], etc. etc.	100 ^{me} , centième [šauntýémé]
9 ^{me} , neuvième [nâvýémé], etc. etc.	101 ^{me} , cent-unième [šaun-ónyémé]. See <i>u</i> of <i>un</i> .
19 ^{me} , dix-neuvième [dëzâ nêv-yémé]	
20 ^{me} , vingtième [vantýémé]	
21 ^{me} , vingt-et-unième or vingt-unième [vantay-ânyémé or vantûnyémé]	
22 ^{me} , vingt-deuxième [vanté-dëz-yémé], etc. etc.	

day. b&e. th&eme. war. you. vaunt. can't. don't. uncle. leisure. gig. N&ale.

102me, cent-deuxième [šaun-déz-ždm̩], etc. etc.	1,000me, millième [miliém̩]
200me, deux-centième [dø-šaunt-ždm̩]	1,100me, mille-centième or onze centième [mil ſauṇtždm̩ or onzø ſauṇtždm̩]
300me, trois-centième [trø̄-šaunt-ždm̩]	1,200me, mille-deux-centième or douze-centième [mil dø ſauṇtždm̩ or douzø ſauṇtždm̩], etc. etc.
400me, quatre-centième [kåtre ſauṇtždm̩], etc. etc.	
La 1,500,669me partie; la quinze-cent-mille-six-cent-soixante-neuvième partie [la kanzø ſauṇ-mil-ſø-ſaun-ſø-ſauṇtø-nèvždm̩ pârtø]	

ABBREVIATIONS originating in the above Numbers.

1 ^o premièrement [prém̩ybr̩maun]	4 ^o quatrièmement [kåtriém̩maun]
2 ^o secondement [šécondém̩maun]	
2 ^o deuxièmement [dëzyém̩maun]	5 ^o cinquièmement [šankyém̩maun], etc. etc.
3 ^o troisièmement [trøázym̩maun]	

FRENCH TERMS IN PUNCTUATION, ETC.

, virgule [virg̩le]	è accent grave [äčšaun grávø]
; point et virgule [pðan-tay-vir-g̩le]	ê accent circonflexe [äčšaun šér-conflik̩]
: deux points [dø pðan]	(') apostrophe [apðstrøf̩]
. un point [un pðan]	(i) tréma [traym̩]
! point d'exclamation [pðan dëx-clamásyon]	ç cédille [šaydiy̩]
? point d'interrogation [pðan dan-tërrøgåsyon]	(-) trait d'union [trø dànøn].
é accent aigu [äčšaun tayg̩ø]	() parenthèse [pàrauntøz̩]
	“ guillemet [gylém̩]

DAYS OF THE WEEK

Lundi [lündø]	Vendredi [vaundredø]
Mardi [mårdø]	Samedi [šämådø]
Mercredi [mårcrèdø]	
Jeudi [jødø]	Dimanche [dëmaunshø]

bâr. bât. bârd. hér. bêd. thérê. pîn. nô. shôt. môre. nôte. ghde.

MONTHS OF THE YEAR.

Janvier [ʃaʊnvj̥ay]	Juillet [ʃàlyɛ]
Février [fayvr̥ay]	Août [ou̯]
Mars [mâršé]	Septembre [ʃɔptəunbre]
Avril [avr̥ilé] and [avr̥ilj̥é]. We prefer the former.	Octobre [ɔktòbre]
Mai [may]	Novembre [nôvraunbre]
Juin [ʃùan]	Décembre [daybaunbre]

THE SEASONS.

Le printemps [lè prantau̯]	L'automne [lôtônné]
L'été [laytay]	L'hiver [lèv̥er]

TIME AND ITS DIVISIONS.

Un siècle [un šièkle]	Une semaine [ànné šéméné]
Un an [un-naun]	Un jour [un šour]
Une année [ànné ànay]	Une heure [ànné èr]
Un mois [un mòâ]	Une demi-heure [ànné démè èr]
Une quinzaine [ànné kanzénné]	Un quart d'heure [un kár dèr]
Une huitaine [ànné ôtiénné]	Une minute [ànné minùtē]

DIVISIONS OF THE DAY.

La pointe du jour [là pòanté dà šour]	Aujourd'hui [ðšourdùè]
Lever du soleil [lévay dû šòldyé]	Hier [yèr]
Grand matin [graun mâtæn]	Avant hier [Àvaun-týèr]
Le matin [lè mâtæn]	Le jour d'avant hier [lè šour dà-vau̯n-týèr]
La matinée [là mâtænay]	La veille [là vèyé]
Midi [mildé]	L'avant veille [lèavaun vèyé]
L'après-midi [lápře mldé]	Demain [démán]
Le coucher du soleil [lè koushay dù šòldyé]	Après-demain [ápře-démán]
Le soir [lè šòar]	Le jour d'après-demain [lè šour dápr̥e-démán]
La soirée [lè šòáray]	Le lendemain [lè laundéman]
La nuit [lè nûé]	Le surlendemain [lè šàrlaundé- man]
Minuit [minüé]	

day. bē. thēme. war. you. vaunt. can't. don't. uncle. leisure. gig. hāle.

MIXED TERMS.

Le ciel [lē syl̄]	L'air [lēr]
Les étoiles [lē zaytōàl̄]	Le beau temps [lē bō tām̄]
Le soleil [lē sôlēyé]	La pluie [lā plüē]
La lune [lā lün̄]	La neige [lā nēj̄]
Le monde [lē mond̄]	La gelée [lā gēlaȳ]
La terre [lā tēr̄]	Un orage [un örâsh̄]
Un nuage [un nüâsh̄]	

☞ The foregoing Critical Vocabulary and subsequent pages should be said from memory, one column or two columns at a time, in the presence of a native of France, or one equally qualified. The words alone should be repeated, with their English signification, taking care to notice every instruction given in the shape of rules. Every word should be looked for in a dictionary: the learner, by this means, would be enabled to ascertain the gender of each noun, as well as its meaning.

END OF THE VOCABULARIES.

GRADUATED LESSONS IN FRENCH READING.

—
FIRST LESSON.

REMARK:—The subsequent lessons contain every sound which can possibly be used in the French language. Great care was taken in the construction of each sentence to introduce some syllable or other which should require, for its pronunciation, the learner's particular attention. The sentences are, besides this, calculated to be instructive in other respects.

Each lesson should first be carefully translated into English. The French should next be copied, underlining each syllable in which italics appear. And lastly, the lesson should be read aloud before a good judge, several times over, pointing out the peculiarities of sound which are illustrated in the words exhibiting italic letters.

An excellent addition to this exercise would be to learn all these lessons by heart, eight or ten lines at a time.

[Look carefully, in the foregoing Vocabulary, for the letters and syllables in italics. Consult also the Critical Rules following this.]

Le plomb est un métal solide plus malléable que ductile.—On donne le radoub au vaisseau de monsieur le capitaine.—Charles roi d'Angleterre et second de ce nom monta sur le trône à l'âge de trente ans; Louis quatorze régnait alors en France.—Le ministre actuel des affaires étrangères est un homme très-franc.—J'ai lu quelque part que le drapeau du Prétendant était blanc.—On va donc bâtir une église dans cette paroisse.—Avez-vous vu la façade du Panthéon à Paris? — Celui qui chuchote en compagnie n'est certainement pas un individu bien élevé.—Hippodamie perça Chrysippe son beau-fils de l'épée de Pélops son mari.—David mit le pied sur le corps de Goliath et lui trancha la tête.—Il n'y avait ce matin que neuf juifs dans la synagogue.—Charles neuf de France succéda à François deux son frère.—Tout porte-faix est un gagne-denier, mais l'émouleur de couteaux se nomme autrement gagne-petit.

SECOND LESSON.

Porus se soumit avec peine au joug d'Alexandre.—George votre frère m'a dit qu'il avait depuis long-temps mal à la gorge.—Que l'ambition coûte de sang!—Les monologues, dialogues, et autres poèmes d'Alphonse de Lamartine méritent les hommages du siècle.—On vend à présent du thé passable à six schellings la livre.—Ce fut dans la huitième année précédant l'ère chrétienne qu'Auguste fit fermer pour la seconde fois le temple de Janus.—Dans le mois d'Avril dernier mon fils, se promenant avec un gentilhomme de mes amis, reçut dans la jambe un coup de fusil que quelqu'un avait tiré mal-adroitement, et le mal que lui causa cet accident le contraignit à garder la chambre jusqu'en Juillet.—Jérusalem, autrefois capitale de la Judée, appartient à présent aux Turcs.—Agamemnon fit mourir sa fille Iphigénie pour apaiser la colère de Diane et fut massacré à son tour de la main de Clytemnestre son épouse.

THIRD LESSON.

“Je le condamne à mort,” s'écria Brutus, “quoiqu'il soit mon fils.”—Je connais à Amsterdam un chirurgien du nom d'Adam.—Nous savons bien que l'abdomen est une partie du corps humain.—Celui qui saura se suffire à lui-même ne connaîtra jamais l'ennui.—Le saffran est une plante fort utile en médecine.—On a beaucoup trop irrité les Juifs depuis des siècles pour s'attendre à ce qu'ils s'adoucissent de long-temps.—Jésus-Christ reçut l'onction du baptême des mains de Jean.—J'ai fait mettre de la poudre de jalap dans ce sirop.—Essex comptoit trop sur l'amour d'Elizabeth.—Quelque satirique que soit sa verve, Thomas Moore est encore plus satirique que lui, quand il lui plaît.—On va faire ériger une statue équestre à la mémoire du duc d'York.—Les funérailles d'un grand homme ont lieu ce matin.—Un fier conseiller de Londres s'en prit à son boulanger; trois fois le gueux lui avait fait avaler du pain amer: c'était traiter en véritable frater un si célèbre personnage. Au déjeûner, au dîner, tant qu'au souper c'était bruit effroyable, et jamais magister au village ne gourme un écolier plus haut et plus fréquemment que monsieur le conseiller son domestique. “Mon cher voisin,” lui dit un confrère, “pourquoi vous chagrinier de la sorte? C'est une tête de fer que votre homme à farine: le remède est facile; il faut en changer.”

FOURTH LESSON.

On dédicoit autrefois le pin à Pan et le myrte à Vénus.—On jeta la tête d'Asdrubal, fils d'Amilcar et général Carthaginois, dans le

camp de son frère Annibal qui l'attendait pour livrer bataille aux Romains.—La *Transylvanie* est au *Nord* de la *Hongrie*; elle appartient maintenant à l'*Autriche*.—Si vous allez au sud de la *Suisse* vous traverserez l'*Alsace*.—Elle a *oué* dire qu'il se trouve un *grand nombre d'ours* au *Nord* de l'*Europe*.—Aimez-vous le *lis*? *Oui*, *beaucoup*; c'est une fleur emblématique. Il y a des fleurs de *lis* sur les armes des rois de France ainsi que sur celles des rois d'*Angleterre*.—A la mort de *Lucullus* on vendit pour environ vingt-cinq-mille *livres sterling* de poisson que l'*on* tira de ses *étangs*.—Tu t'*énonces* en véritable pédagogue.—A *Paris* on vous donnera *vingt*-quatre et même *vingt-cinq* sous pour un *schelling*.—Vers le commencement de l'année mille-huit-cent-vingt-sept il s'*opéra* dans le ministère *anglois* une révolution fort inattendue.—Au lieu de théâtre à Athènes on se servoit d'*échafaudages ambulans* sur lesquels chaque auteur dramatique récitat lui-même ses tragédies en plein air. *Thespis*, vers l'an cinq-cent-trente-quatre avant l'ère Chrétienne, joua sur une charrette la première tragédie Grecque qui eût été mise en scène.

FIFTH LESSON.

Qu'est-ce qu'une *mixtion*? C'est un *mélange* de drogues tel que celui que nous recommande sans cesse et pour tout, avec sa pilule, le célèbre docteur *Abernethy*.—Les actions honteuses autant que sanguinaires d'un Domitien font voir jusqu'à quel point l'homme peut porter le pouvoir cruel de l'autocratie.—On n'était initié aux mystères de la religion païenne qu'après de longues et pénibles épreuves: il y allait souvent de la vie à les révéler quoiqu'ils ne fussent que peu importants.—Que d'*inepties* se disent partout au sujet de la politique et de la religion!—Après la prise de Carthage la Nouvelle, *Scipion*, à qui quelques soldats voulaient présenter une princesse captive fort belle, refusa non seulement de la voir mais la fit rendre de suite à son amant avec une *dot* considérable.—Quatre fois cinq font *vingt*; *vingt-trois* et *sept* font *trente*; ajoutez-y *huit*; cela fera en tout *cinquante-huit*.—De cent *louis* que j'avais il ne m'en reste que *quatre-vingts*.—*Sept* et *sept* font *quatorze*, et les *sept* *livres sterling* que vous reçûtes *hier*, feront bien la somme que je vous *ai* due depuis trop long-temps: *qu'en dites-vous?*—La France souffrit long-temps des suites déplorables de l'administration spéculative d'un Ecossois nommé *Law*.

SIXTH LESSON.

Ulysse craignant, après que les *Grecs* se furent emparés de *Troie*, qu'*Astyanax* ne voulut un jour venger son père, *Hector*, en susci-

tant une nouvelle *guerre aux alliés*, le fit mettre à mort: on le jeta du haut des murailles de la ville dans les fossés. La paix n'en fut que mieux affermie, sans doute, cependant ce trait de cruauté ne fait point honneur aux sentiments du roi d'Ithaque.— Retirez six de dix, il vous restera quatre.— Charles dix régnait il y a quelques années en France: il n'y régna pas long-temps.— N'a-t-il pas fait venir dix barils de térébenthine? Il ne nous en reste tout au plus que six pintes.— On vient cette année (dix-huit-cent-vingt-six) de commencer à bâti un palais magnifique pour le roi d'Angleterre, George IV. Il en étoit temps.— Je conseille à tous ceux qui n'ont pas lu don-Quixote de se le procurer instamment.— Ce monsieur Le Sage devait être un homme fort satirique et extrêmement instruit: il naquit à Ruy, en Bretagne, et mourut près de Paris, l'an dix-sept-cent-quarante-sept.— A l'époque du bombardement de Bruxelles, sous la conduite du Maréchal de Villeroi, quatorze églises et quatre mille maisons furent détruites. Huit et huit font seize. Neuf et neuf font dix-huit. Cinq et cinq font dix. Six et six font douze. Diz et dix font vingt.— On rapporte que la marquise douairière de B. compte passer le reste de ses jours en Italie: ce pays lui est cher comme le doit être à toute âme sensible le lieu de sa naissance.— Démosthène faisait souvent retentir les rivages de la mer des périodes foudroyantes de ses harangues. Etant alors sujet à balbutier, ce grand orateur s'efforçait de corriger ce défaut par tous les moyens que lui suggéraient ses connaissances universelles. La bouche remplie de petits cailloux ronds, vous l'eussiez entendu tous les jours prononcer à haute voix les passages les plus épineux de ses discours; aussi devint-il un des plus célèbres déclamateurs du siècle. Que ne sauraient accomplir l'industrie et la persévérance! — Les cusiniers françois se servent d'oignons dans leurs ragouts beaucoup plus fréquemment que les Anglois.

SEVENTH LESSON.

Gustave Vasa s'étant mis à la tête des paysans de la Dalécarlie vint assiéger Upsal, qu'il reprit. Ses troupes, quoique plusieurs fois défaites, ne laissèrent pas de pénétrer jusqu'au cœur de la Suède et de s'emparer de Stockholm. Le roi de Danemark, Christien II., se vit obligé, malgré toute sa haine et toute sa jalousie, de reconnaître les droits de Gustave. Ce prince régna jusqu'en quinze-cent-soixante. Digne à tous égards du titre de héros, Gustave Vasa mourut dans sa capitale à l'âge de soixante-et-dix ans.— Ces messieurs souhaitent savoir si le vaisseau de l'amiral échoua ou non.— Meurs, malheureux; voilà le fruit de ton imprudence et de tes mœurs dé-

pravées.— Les méchants *vouent*, sans y faire attention, leurs âmes au génie du mal.— Les *gens* qui ne savent rien s'ennuient plus des deux tiers de leur temps.— Les *yeux* du peuple sont constamment *ouverts* sur les actions des grands.— Semblable à un verre grossissant, la rétine d'un ignorant transforme les plus petites fautes d'un prince en crimes effroyables et prend pour vertus rares des inclinations naturelles, des habitudes qui, chez tout autre, n'auraient pas paru dignes d'être observées.— Plus vous examinez les ouvrages des Thomas Laurence, des Wilkie, des Northcote, plus vous vous sentez enclins à convenir que ce sont des *chef-d'œuvre* de peinture.

Plaît à Dieu que la bonne intelligence qui *règne* entre l'Angleterre et la France au moment qu'il est, ne connaisse plus d'interruption! Puisquent ces deux nations, toujours unies, ne se disputer le pas à l'avenir que lorsqu'il s'agira du progrès des arts, du développement des sciences ou du bien-être universel des empires! Qu'il serait délicieux de voir deux peuples si grands, foulant au pied les jalousies nationales, les intérêts mercenaires, et la fausse gloire, concourir à l'établissement d'une forme de gouvernement parfaite, et travailler en quelque sorte par leur exemple au bonheur du monde entier! O, Harmonie Divine; toi, dont la douce influence ne semble encore couler qu'en canaux resserrés au sein de quelques familles; verse, verse en torrents le baume conciliateur de ton *règne de paix*, et que les hommes enfin de tous les climats se reconnaissent pour frères!

¶ It will be observed, that both ways of spelling several of the words used in the foregoing lessons have been introduced; examples: *enfans*, *enfants*; *négligens*, *négligents*; *tems*, *temps*; *françois*, *français*; *j'avois*, *j'avais*; *parloient*, *parlaient*, etc. This is to accustom the learner to the correct pronunciation of syllables spelt in either orthography. Excellent writers have patronized each spelling.

* * * WHEN SYLLABLES are looked for in the Vocabulary, they should begin with a vowel. Final and single letters will be found in their alphabetical places. It is always very necessary for beginners to consult the Vocabulary and Critical Rules for the correct pronunciation of every word.

**CRITICAL RULES
ON
FRENCH PRONUNCIATION.**

**FOUNDED ON THE REMARKS AND DECISIONS OF THE BEST
ANCIENT AND MODERN PHILOLOGICAL
WRITERS OF FRANCE.**

THE ALPHABET.

1. BEST NAMES for the various letters of the French alphabet, according to *L'Académie Française*, *Laveaux*, *Noël et Chapsal*, *Bescherelle*, etc. etc.

A, as <i>a</i> in <i>car</i> . Never as in <i>all</i> .	L, as <i>le</i> in <i>tale</i> . See liquid <i>L</i> .
B, as <i>be</i> in <i>tribe</i> .	M, as <i>me</i> in <i>time</i> .
C, as <i>ce</i> , in <i>race</i> , or <i>ke</i> in <i>rake</i> .	N, as <i>ne</i> in <i>mine</i> .
D, as <i>de</i> in <i>fade</i> [or <i>te</i> in <i>faté</i> , at the end of some words, when the next letter is a vowel or an <i>h</i> mute]. See D further on.	O, as <i>o</i> in <i>go</i> : See Accents.
E, as <i>ay</i> in <i>day</i> ; this vowel has six different sounds: See Accents.	P, as <i>pe</i> in <i>pope</i> .
French <i>e</i> never bears the sound which is given here as its alphabetical name, unless it has an accent over it. Its usual sound is [<i>ɛ</i> , or <i>ə</i>].	Q, as <i>ke</i> in <i>rake</i> , or <i>coo</i> in <i>cooling</i> ; and French <i>ku</i> , which has no analogous English sound.
F, as <i>fe</i> in <i>safe</i> .	R, as <i>re</i> in <i>more</i> .
G, as <i>g</i> in <i>gig</i> , or <i>s</i> in <i>pleasure</i> .	S, as <i>ce</i> in <i>race</i> , or <i>ze</i> in <i>maze</i> .
H, as <i>h</i> in <i>home</i> , or silent. See further on, the aspirated <i>h</i> .	T, as <i>te</i> in <i>rate</i> , or <i>ce</i> in <i>race</i> .
I, as <i>e</i> in <i>be</i> : See Accents.	U, has no corresponding sound in English: See Accents.
J, as <i>s</i> in <i>pleasure</i> , everywhere.	V, as <i>ve</i> in <i>cave</i> .
K, as <i>ke</i> in <i>rake</i> . Never silent.	W, as <i>we</i> in <i>cave</i> , or <i>oo</i> in <i>too</i> . See this letter further on.

The preceding manner of naming the various letters of the French alphabet is authorised by the present *Conseil Royal de l'Instruction Publique*. It was first suggested by the learned writers of *La Grammaire de Port-Royal*.

2. FORMER WAY OF CALLING THOSE LETTERS:—

A, as <i>a</i> in <i>car</i> .	N, as English N.
B, as <i>ba</i> in <i>baker</i> .	O, as English O.
C, as <i>sa</i> in <i>safer</i> .	P, as <i>pa</i> in <i>paper</i> .
D, as <i>da</i> in <i>dative</i> .	Q, as nothing English.
E, as <i>a</i> in <i>ably</i> .	R, as <i>air</i> in <i>fair</i> .
F, as English F.	S, as English S.
G, as <i>s</i> in <i>pleasure</i> , added to <i>ay</i> of <i>day</i> .	T, as <i>ta</i> in <i>taper</i> .
H, as <i>a</i> of <i>car</i> , added to <i>sh</i> of <i>fish</i> .	U, as nothing English.
I, as <i>e</i> of <i>be</i> .	V, as <i>ea</i> in <i>vapour</i> .
J, as <i>s</i> of <i>pleasure</i> , added to <i>e</i> of <i>be</i> .	W, as <i>ea</i> in <i>vapour</i> , with <i>double</i> preceding it [<i>double vâ</i>].
K, as <i>ca</i> of <i>car</i> .	X, as <i>iz</i> in <i>six</i> .
L, as English L.	Y, as <i>e</i> of <i>be</i> , and the word <i>grec</i> after it [<i>égrëk</i>]
M, as English M.	Z, as English Z.

When a learner has already been made conversant with this second example of alphabetical pronunciation, the teacher acts judiciously who abstains in his case from requiring the first; they are both used by talented instructors.

3. The advantage of this latter designation of the letters is: that English learners discover more similarities between them and those of their own alphabet.

THE VOWELS.

4. Besides six vowels, *a*, *e*, *i*, *o*, *u*, and *y*, there are sounds, produced by the combination of letters, which may be termed Compound vowels; such as *æ*, *ae*, *ai*, *aie*, *ao*, *au*, *ay*, *aye*; *ea*, *eai*, *eau*, *ée*, *ei*, *eo*, *eu*, *éù*, *ey*; *ie*; *œ*, *œu*, *oi*, *ou*, *œ*, *oue*; *ue*, *ué*.

 A few grammarians have called *y* a *sign*, representing a double *i*. We prefer, for simplicity's sake, following the steps of those who class it among the vowels.—A. LEMAIRE.

Interrogator:—Which is considered by modern grammarians to be the best manner of naming the letters of the French alphabet? By whom formerly suggested, and by whom lately authorised? 1

Does *e* bear the sound which is given here for its name wherever it is found? Is the second manner of naming the letters of the French alphabet incorrect? 2

What is the advantage of using the second manner of naming the letters? 3

Are there any other sounds besides those of the six vowels? 4

5. There are moreover four Nasal sounds: *an, in, on, un*, which may be detected, with a little care, in the English words: *vaunt, can't, don't, uncle*.

The letters forming nasal syllables are: *aim, ain; am, an, aon, ean; ein, eim; em, en; eon; eun; im, in; om, on; um, un; ym*.

6. EXAMPLES of words containing the above-mentioned compound vowels: *Agée, Caen, Mai, faisais, maître, haie, payer, pays, songea, seigneur, démangeaison, armée, bey, Sabine, aout, saut, beau, géblier, Georges, feu, jeune, ail, Edipe, vœu, j'eus, jeune, jeûne, cœur, génie, loi, faible, mou, d'où, bouc, charrue, aiguë*.

7. EXAMPLES of words containing the above-mentioned nasal syllables: *ambition, vendant, songeant, Laon, paon, emploi, envie; impoli, fin, faim, pain, peintre; taon, complet, donjon, rongeons, Munster, Humbert, parfum, importun, à jeun*.

8. There are, besides those compound vowels and nasal syllables, various other sounds, which are called Diphthongs. See, further on, a list of these, with their correct pronunciation.

9. VOWELS are long or short:—

A is long in *pâte*, short in *patte* (cart and cat).

E is long in *bêche*, short in *belle* (there and tell).

I is long in *épître*, short in *petite* (fleet and bit).

O is long in *apôtre*, short in *mode* (pole and doll).

U is long in *flûte*, short in *cubute* (no similar sound in English).

Eu is long in *le jeûne*, short in *jeune* (no similar sound in English for *éû* of *jeûne*, but *eu* of *jeune* is like *u* in gun).

Ou is long in *croûte*, short in *doute* (fool and too).

OBSERVEZ that the English sounds, given in the preceding examples on the long and short vowels, are not strictly similar, but they may serve as very useful approximations.

10. The six vowels: *a, e, i, o, u, and y*, produce but five distinct sounds, as *i* and *y* are pronounced alike.

Interrogator:—What are *nasal sounds*? how many such sounds are there? Name the English words supposed to contain those sounds 5

Give me examples in which compound vowels may be found 6

Give me examples containing nasal sounds 7

Are there any other French sounds besides the compound and the nasal? 8

Which are the long and short vowels? 9

How many simple sounds do the six French vowels produce? 10

11. It will be seen how necessary it is, in French orthoepy, to pay great attention to the proper pronunciation of long and short vowels, when one has observed the wide difference there is in the signification of the few following words: *j'ai une TACHE à mon habit; j'ai une TÂCHE à remplir; vous TACHEZ votre robe; vous TÂCHEZ de bien faire; c'est un MÂLE; c'est une MALLE; c'est MAL; combien vendez-vous ce MÂTIN? Il est sorti ce MATIN. Elle PÉCHE tous les jours; il PÈCHE très-souvent.*

FRENCH E.

12. There are three kinds of *e*'s: the mute or silent (*l'e muet*) the close or short-sounded (*l'é fermé*), the broad and open (*l'e ouvert*).

13. The MUTE or silent *e*, slightly sounded as *u* in *butter*, and as *e* in *time*, is so called because, in many cases, it should be but slightly heard: *le, me, de, ce, que*, and sometimes completely dropped, as in *balle, livre, table*, etc.

14. The perfectly mute *e* is generally final, or nearly so: *homme, femmes, je parle, tu parles, ils parlent, ils parlaient*.

15. It is never mute in monosyllables ending with *s*, such as, *les, des, mes*.

16. This *e* may be found perfectly silent in the body of words: *étudiera, emploierons, mangeons, vengeance, Jean, asseoir; eu, j'eus, etc.; abolement, enjouement, paiement, suppléerai*, etc.; *sein, jeun, beau*.

17. THE CLOSE or short-sounded *é*, pronounced as *ay* in *day*, bears that name because it is uttered with one's mouth almost closed, as in *aménité, dégénérâe, rocher, témérité*. That is why it is called in French: *e fermé*.

18. THE BROAD and open *è*, pronounced as the first *e* in *there*, or *ai* in *pair*, is so termed because it is uttered having one's mouth broad open, as in: *succès, modèle, il appelle*.

Interrogator: — Is it necessary to pay attention to the pronunciation of <i>long</i> and <i>short</i> vowels?	11
How many kinds of French <i>e</i> 's are there?	12
What is the mute or silent <i>e</i> ?	13
Where are silent or mute <i>e</i> 's usually found?	14
Is <i>e</i> ever mute in monosyllables ending with <i>s</i> ?	15
Mention a few words in the body of which there are <i>e</i> 's absolutely silent	16
What is the close or short-sounded <i>é</i> ?	17
What is the broad and open <i>è</i> ?	18

19. The word *fermeté* contains the three sounds of *e*: broad and open in *fer*; mute or almost silent in *me*, close and short-sounded in *té*.

20. When *e* has a circumflex accent over it, as *ē*, it is broader-sounded than *è*; examples: *tête*, *même*, etc.

THE ACCENTS.

21. There are three accents: the ACUTE ('), the GRAVE (`), and the CIRCUMFLEX (^): *l'accent aigu*, *l'accent grave*, and *l'accent circonflexe*.

22. French accents often serve to give a different signification to words which are spelt alike: *a*, *à*; *de*, *dé*; *la*, *là*; *mur*, *mûr*; *ou*, *où*, etc.

23. The ACUTE accent is placed on *é*, when it is forming or ending a syllable, and when it should have a short and close sound, as *ay* in *day*; example: *été*, *vérité*, *aménité*.

24. The sound of this *é* may be observed in syllables where the acute accent is not used; for example: *er* of the Present Infinitive of verbs should be pronounced as *ay* in *day*: *aimer*, *parler*, *danse*, *chanter*, *chercher*; but this *e* becomes an open broad *e*, as first *e* in *there*, when the next word begins with a vowel or an *h* mute: *aimer à danse*; *parler à quelqu'un*; *danse au bal*, etc. *Er* of dissyllables and polysyllables is generally pronounced as *ay* in *day*: *berger*, *potager*; it is open and broad in monosyllables: *fer*, *mer*, *ver*, &c.; and in *amer*, *belvédère*, *cancer*, *enfer*, *éther*, *fier*, *frater*, *gaster*, *hier*, *hiver*, *Jupiter*, *Lucifer*, *mâchefer*, *magister*, *outremer*, *pater*, etc. See further on: final *r*, and in the Vocabulary at the letter *R*.

25. *El* of *pluriel* contains an *e fermé*; it is pronounced as *ay* in

Interrogator: — Which is the French word that contains the three sounds of <i>e</i> ?	19
How should <i>é</i> be sounded?	20
How many French accents are there?	21
What is often the use of French accents?	22
On what letter is the accent acute invariably used?	23
Is not the sound of accented <i>é fermé</i> observable in some words for <i>e unaccented</i> ?	24
What is the pronunciation of <i>el</i> in <i>pluriel</i> , and that of <i>ez</i> , the plural termination of verbs?	25

day; so is *ez* of the second plural person of verbs: *aimez, dansez, chantez*; and in some other words: *nez, chez, assez*, etc. See final *s*.

26. The conjunction *et*, wherever it happens to be, sounds as *ay* in day. See final *t*. It is also an *e fermé* that belongs to *clef, pied*, in which *f* and *d* are silent.

27. Both terminations *ée*, and *ey*, with or without the plural *s*, are pronounced like *ay* in day; examples: *armées, fées, deys*.

28. The GRAVE ACCENT is placed on *e* ending some syllables in the body of words, or immediately preceding final *s*: *père, mère, discrète, abcès, succès*. This *è* should be pronounced like the first *e* in there, or *ai* in pair.

29. NOTE.—This *è* is broad, and rather long, whenever it ends a syllable followed by a consonant and a silent *e*; as *prophète, fidèle, je mène, il prospère*.

30. In the terminations *ége* and *é-je*, the accented *é* nearly bears the sound of *ay* in day: *piége, manége, aimé-je, puissé-je*.

31. The sound of *è*, or a close approximation to it, like that of *é*, may be met with in syllables where no accent is seen; the *e* of *autel, mortel*, is open as in the English word *bell*; it is so also in *tiret, secret, complet*, etc. The more open and broader *è*, like first *e* in there, may be noticed in *les, des, mes, ces, tes, ses, tu es, il est*, etc.

32. Every *e* that forms a syllable with a following consonant that should be heard, is more or less open: *bec, grec, sel, sept, enfer*, etc.

33. The syllables in which unaccented *e* is the broadest as to sound, are those ending with *l* and *r*: *amer, ternir, casuel*, etc.

34. *E* is therefore more or less an *è ouvert*, whether accented or not, whenever it precedes one of the consonants, *c, f, l, r, s, t*, forming a syllable with it. Examples: *bec, chef, fiel, belle, fer, terre, amer, très, procès, discret*, etc.

Interrogator: — How do you pronounce the French conjunction and, and the French for key and foot?	26
What is the pronunciation of final <i>ée, ey, ées, eys?</i>	27
When is the grave accent used over <i>e</i> ?	28
How is <i>è</i> usually pronounced? What is its sound when it immediately precedes final <i>s</i> or a syllable ending with <i>e</i> ?	29
What should be the sound of <i>é</i> in the terminations <i>ége, é-je?</i>	30
May the sounds of <i>é</i> and <i>è</i> be heard in words where no accents are used?	31
What kind of <i>e</i> should that be which immediately precedes an audible consonant?	32
Which are the syllables in which unaccented <i>e</i> is the broadest?	33
In what cases is unaccented <i>e</i> more or less heard as <i>è</i> ?	34

35. Accented *é* requires a more lengthened sound than *è* when it precedes a final syllable ending with *e*; examples: *bête*, *extrême*, *crête*, etc. Final *é* is pronounced exactly like final *ës* of *accès*.

36. A diæresis seen over *é* merely denotes that the preceding *u* must be distinctly pronounced, as in *contiguë*, *aiguë*, *ciguë*, and not as in *figue*, *ligue*, *brigue*. See farther on.

37. As a sign applied for distinction only, the accent grave is used over *d* and *dès*, prepositions, and *là* and *où*, adverbs, to prevent their being mistaken for *a*, verb, *des*, compounded article, *la*, article or pronoun, and *ou*, conjunction. The accent in these cases does not affect the sound of the syllable over which it is seen.

38. Many words ending with *es* would be improperly pronounced, were it not for this accent placed over the *é*, distinguishing such terminations from final *es* of words where it should be silent: *après*, *âpres*; *congrès*, *congres*; *florès*, *flores*, etc.

39. THE CIRCUMFLEX ACCENT (^) is used over *â*, *ê*, *î*, *ô*, *û*, *éû*, *óû*, to show, wherever these vowels do not belong to the terminations *ât*, *êt*, *ît*, *ôt*, *ût*, that they are to have a broad and lengthened sound.

40. NOTE.—The accent circumflex denotes the elision of some letter formerly used: *âge* was anciently written *aage*; *pâte*, *tête* were formerly spelt *paste*, *teste*; *païement*, *gaïement*, were originally *paientment*, *gaiement*. This accent, like the grave, assisting to distinguish words that might be mistaken one for the other without it, should naturally affect, wherever it is possible, the pronunciation of the vowel over which it is found.

SIGNS USED WITH FRENCH WORDS.

41. THE APOSTROPHE.—This sign, which is represented by ('), is used at the top of several consonants, and on the right side, as: *c'*,

Interrogator: —Describe the sounds of <i>é</i>	35
Point out the effect of a diæresis over <i>e</i>	36
What is the accent grave used for besides pronunciation? Does it in such a case affect the sound of the letters over which it is placed?	37
Might you omit to add the accent grave over final <i>ës</i> , when a word requires it? What would be the effect of the omission?	38
On what vowels is the accent circumflex used, and how should those vowels be pronounced? Is this rule without exception?	39
Does not the circumflex accent denote some elision? What should it naturally affect, in consequence of this elision?	40
When is the apostrophe used, for what purpose, and what kind of sign is it? Give me a few examples	41

d', f', l', m', n', r', s', t', to show that one of the vowels *a*, *e*, *i*, has been left out, in order to avoid pronouncing it. So that "no sound whatever" should be heard between such consonants and the subsequent vowels, even when an *h* intervenes. EXAMPLES: *c'est, d'un, j'ai, l'âme, m'y, n'en, entr'autres, s'il, l'a, etc.; d'homme, j'habite, l'honneur, m'humilier, n'héritons, s'hiverner, t'humecter, etc.*

42. The only vowel after which an apostrophe has been used is *u*; as *qu'a, qu'est, qu'il, qu'on, qu'une*, etc. The *qu*' in all such cases is sounded exactly as *h*. See the Vocabulary.

43. THE HYPHEN, in French as in English, serves, with regard to pronunciation, to unite two or three words into one; therefore pronounce *peut-être, c'est-à-dire*, as if the words were: *peutêtre, c'estàdire* [pēt̪et̪r̪, t̪ēt̪adēr̪].

44. THE DIÆRESIS (‘), met with over the latter of two vowels, points out that each of those vowels is to be distinctly sounded in the alphabetical way: *hair, héroïde, Esau, Antinoüs, Moïse*, etc... In the termination *guë*, it merely indicates that the *u* should be pronounced as in *bu, du, lu, mu, nu*, and not be silent, as in *bague, bëgue, ligüe, vogüe, fugue*. See the Vocabulary.

45. THE CEDILLA (‘) found under *ç*, when it precedes *a, o*, or *u*, should be sounded exactly as *s* in the English words *sat, set, sit, sot, sutler*; examples: *façade, garçon, reçu*.

THE CONSONANTS.

46. FRENCH CONSONANTS, in general, are pronounced very nearly like English consonants, at the beginning of words and syllables.

47. Two words following each other are frequently united in reading or speaking, when the first ends with a consonant, and the second begins with a vowel or silent *h*; example: *les bons-enfants sont-heureux*. There are several exceptions to this general rule.

Interrogator: — Is the apostrophe used after any vowel?	42
Is there any difference between French and English hyphens with regard to pronunciation? Mention a few words with hyphens	43
Tell me why the <i>diæresis</i> is used over various French words. What is its effect in the termination <i>guë?</i>	44
Do you know why a <i>cedilla</i> is often found under French <i>c</i> 's?	45
What is the general pronunciation of French consonants?	46
When two words follow each other, the former ending with a consonant, and the latter beginning with a vowel, what is their pronunciation?	47

48. OBSERVE that it would be considered pedantic to be over-scrupulous in this uniting of consonants with vowels, even when the words invite one to do so.

In oratory, declamation, poetic and public reading, it is indispensable to observe this euphonical connection: *un grand-homme est partout où se répand sa gloire*.—PIRON.

49. FINAL CONSONANTS are generally silent: *tabac, muid, sang, sirop, panier, bas, tout, poix, nez*; the exceptions are pointed out in the following lines and in the foregoing Vocabulary.

THE FRENCH LETTERS, AS THEY OCCUR IN THE BODY OF WORDS.

[A]

50. A, in French, never bears the sound it has in the English words: all, war. Its natural sound is that of *a* in bar, car, far.

51. The natural sound of *a* is illustrated in the French words *la, ma, ta, sa, ratafia, falbala, Paris*.

A preserves its natural sound, so long as it is not combined with: *e, i, o, m, n, u, or y*.

52. *A* should not be heard in *août, aoûteron, aoriste, Sabine, taon*; but it should be distinctly pronounced in: *aoûter, aoûte*.

53. The pronunciation of the compound vowel *æ* is that of *ay* in day; example: *Cæsar*.

54. *Ai* assumes the sound of *e* in the English word flattery, for the participle present *faisant*; and that of *a* in car, for *douairière*. But *ai* is usually pronounced as *ay* in day; examples: *aigu, gai, geai, trui*.—G. DUVIVIER.

55. *Ai* sounds like *ay* in day, in the present tense, indicative mood, of *avoir*: *j'ai*; in the past definite, and future tenses of several verbs. *j'aimai, je finirai*, etc.

Interrogator:—Is there no objection to this way of uniting words? When is this connexion of words indispensable?	48
What is the pronunciation of final consonants in general?	49
Is French <i>a</i> ever sounded as English <i>a</i> is heard in <i>all, war</i> ?	50
What is the natural sound of French <i>a</i> ? Mention a few examples in which it is found	51
How long does French <i>a</i> preserve its natural sound?	52
How should you pronounce <i>æ</i> ?	53
What is the pronunciation of <i>ai</i> in <i>faisant, douairière, aigu</i> ?	54
In what verbs and tenses does <i>ai</i> sound like <i>ay</i> of day?	55

56. There are other words in which *as* sounds like first *e* in there; example: *maison, maître*.

57. *Aiz, aies, aient, ais, ait*, as terminations, are all pronounced *ai* in pair; example: *monnaie, plaies, ils parlaient, je lisais, il écrivait*.

58. *Ay* should have a sound similar to that of first *e* in there, followed by a slight sound of *i* in sit, for *payer, rayer*, etc., *ayant, ayez*, etc.—NAP. LANDAIS.

We consider that *a* alone in *payer, rayer*, etc., sounds like first *e* in there; and *y*, like the same letter in the English word *you*.

59. *Ay* in *pays, paysan, abbaye*, and derivatives, should be pronounced as *ai* of pair, followed by *e* of be.

60. The *n* of *an, en, in, on, un*, and of any other final syllable producing a nasal sound, is united to the vowel of the subsequent word, only when that subsequent word is so connected in meaning with it that no pause should intervene: *mon-umi, en-Italie, certain-auteur, on-ignore, un-honnête homme*. The *n* should not therefore be sounded in: *mon COUSIN est venu; vin bon à boire*.

61. The nasal sound of *am, an, em* and *en*, is something like that of *au* in: *vaunt, gaunt, daunt*.

62. The general sound of *au, aud, aulx, aut, and aux*, is that of natural *o*; example: *étau, fléau, gruaux, faux, réchaud, faulx, saut*. It has also a sound similar to that of *o* in *nor*; example: *aurore, laurier, Maure*.

[B]

63. FINAL *b* is made clearly audible in: *Joab, Moab, Nabab, Job*,

Interrogator:—Can you tell me what are the words in which *ai* bears the sound of final *e* in there? 56

Mention the terminations which are pronounced like *ai* in pair 57

What is the pronunciation of *ay* in the words *payer, rayer*, etc.? Does the Editor's opinion coincide? 58

Is there not another way of pronouncing *ay*? 59

When should *n* of final *an, en, in, on, un*, be sounded? Give me a few examples in which this *n* is silent 60

Are there not some English words which contain a nasal sound answering to *an, am*, etc.? 61

What are the French syllables corresponding in sound to natural English *o*? Are there not words in which *au* sounds like *o* of *nor*? 62

Is *b* ever sounded at the end of words? Mention the words in which it is silent 63

Zeb, Oreb, Jacob, etc., and in: radoub, rumb, rob. It is silent in *plomb, à plomb, aplomb, surplomb, Doubt.*

64. When there are two *b's* in a word, only one is pronounced: *rabbin, sabbat, abbé, Abbeville.*

[C]

65. The natural sound of *c* is that of *k*, when it precedes *a, o, u*; example: *cabane, cochon, curieux.*

66. *C* has the sound of *s*, when it precedes *e, i, y*; example: *ceci, cigale, cygne.*

67. *C* is silent in *clerc, donc, jone, banc, tronc, blanc, flanc, franc, croc, accroc, escroc*; and in *almanach, échecs* (game), *instinct, lacs* (snakes), *je vaincs, tu vaincs, il vainc*; *Cotignac, estomac, broc, cric, marc, porc, tabac, caoutchouc, arsénic*.—WAILLY.

The sounding of *c* as *k* in *arsénic* is now preferred. This modern pronunciation is recommended by A. LEMAIRE.

68. Final *c* is usually sounded as *k*; example: *bac, bissac, ressac, sumac, tale, suc, ture, parc, rebec, aspic, zinc, fisc, troc, bloc, bouc, stuc, caduc, cric-crac, croc en jambe, bec, échec* (loss), *estoc, aqueduc, agaric, syndic, tric-trac, avec, cotignac, de bric et de broc.*

69. It is also heard as *k* in *Marc*, a man's name: *de clerc à maître, porc-épic, ce tabac est divin*; and in *donc, blanc, franc*, preceding a vowel or silent *h*; examples: *il y est donc aussi; un FRANC ébourdi; du BLANC au noir.*

70. When final *c* is sounded as *k* for the singular number of a noun, it is sounded also for the plural; example: *becs, aqueducs, turcs, etc.*

71. The *s* following a sounded final *c*, should be heard as a *z*, when the next word begins with a vowel; example: *des porcs-épics, des crocs-en-jambe.*—A. LEMAIRE.

72. But the *s* is quite silent in *des arcs-en-ciel.*

Interrogator:—How should you pronounce <i>bb</i>?	.	64
What is the natural sound of <i>c</i> before <i>a, o, u</i> ?	.	65
How should <i>c</i> be pronounced before <i>e, i, y</i> ?	.	66
What are the words in which final <i>c</i> should be silent?	.	67
In what words is it sounded?	.	68
Is final <i>c</i> heard in any other word?	.	69
How should final <i>c</i> be pronounced in the plural number?	.	70
How is plural <i>s</i> pronounced when it follows a <i>c</i> that should be sounded?	.	71
Is the <i>s</i> silent in the French of rainbows?	.	72

72. C should be heard at the end of *dono*, when it begins a proposition; example: *dono votre ami est mort; je pense, donc je suis.*

73. It is also permitted to sound c in *dono*, when great emphasis is required; example: *jusqu'à quand prétendez-vous donc me dicter des lois?*

74. The c of *dono* is silent in every other case not mentioned here.

75. C is moreover heard as g of go, in *second* and derivatives. Some give it that sound also in *secret*, *secrétaire*. We prefer the sound of k for the two last words.

76. C is pronounced as g of go, in *prune de reine Claude*, preserving its sound of k in the word *Claude*, when it is simply used as the name of a queen.

77. C of *cicogne*, which is now written *cigogne*, should be pronounced as g of go.

78. When c has a cedilla under it, it is pronounced as [ʃ]; example: *façade, garçon, reçu.*

79. In the words *vermicelle*, *violoncelle*, it takes the sound of sh.—*Taévous*. We always pronounce the c in these words as [ʃé].

80. C has the sound of English ch in *fantoccini*.

81. The first c should be silent in: *accabler*, *accomplir*, *accuser*, *acclamation*, *accréder*, and whenever it precedes *ca*, *co*, *cu*, *cl*, *cr*, *qu*, in the body of words.—*WAILLY*.

82. It is necessary to give c distinctly the sound of k when it precedes *ce*, *ci*; example: *accepter, accident*.

83. Ch is invariably pronounced as English sh, in words which are purely French, or simply derived from the Latin; example: *chapeau, cheval, chose, chute*.—*BEAUZÉE*.

Interrogator: —When should c be heard at the end of <i>dono</i> ?	72
How should you pronounce <i>dono</i> for the sake of emphasis?	73
In what cases should the c of <i>dono</i> be silent?	74
In what words should c be sounded as g of go? How should you pronounce the French for <i>secret</i> , <i>secretary</i> ?	75
Is the c of <i>Claude</i> deserving some attention?	76
What is the French for stork?	77
Does a cedilla placed under c affect its sound?	78
How do you pronounce the c in the French of <i>vermicelli</i> , <i>violoncello</i> ?	79
Give me the French for <i>fantoccini</i>	80
When is the c of ac silent at the beginning of words?	81
When should c of ac have the sound of k?	82
How is ch articulated in words purely French, or derived from the Latin?	83

85. Ch should bear the sound of *k* in king, at the beginning and in the body of words which are borrowed from the Greek, or from some of the Eastern dialects; example: *Achélouïs, Achmet, archétype, anachronisme, archonte, archange, Chalcédoine, Chaldéen, catéchumène, chaos, Chéronee, Chersonèse, chœur, choriste, chorus, chorographie, Chrétien, chromatique, chronique, chronologie, chrysalide, Melchisédec, chorégraphie, chorévéque, choléra-morbus*.—BEAUZÉE.

86. WAILLY adds *Bacchus, Chloris, Melchior, Nabuchodonosor*; and Monsieur A. LEMAIRE mentions *archéologie, Bucharest, batrachiomachie, chaligraphie, Charybde, chiragre, chiromancie, chlamyde, chlore, chrême, chrysocole*. The second *ch* of *batrachiomachie* should have the sound of *sh*.

87. Several words derived from the Greek and Eastern dialects, having now been so long used in French speech, have assumed the character of French words, and require the *ch* to be sounded as *sh*; example: *archevêque, archidiacre, archiprêtre, architecte, archiduc, bâchique, chimie, chirurgie, chérubin, patriarche, tachygraphie, Achille, Machiavel, Machiavélisme, Machiavélique, Ezéchias, Zachée*. See the *Dictionnaire de L'ACADEMIE*.

88. The *ch* is pronounced as *sh* in *archevêque, patriarche, Michel*, but it is sounded as *k* in *archiépiscopal, patriarchal, Michel-Ange*. See the *Grammaire de G. DUVIVIER*.

89. *Chirographe* should be heard as *kirographe*.—BONIFACE.

90. *Ch* of *achéron* should be like *ch* of *cheval*.—FÉRAUD.

91. The pronunciation of *Joachim* is [ʃɔàshan].—G. DUVIVIER.

92. *Ch* is entirely silent in *almanach*.

93. Pronounce *Looch* as [løk], and *yacht* as [yåk].—L'ACADEMIE.

Interrogator: —When should <i>ch</i> bear the sound of <i>k</i> , and in what words?	85
Which are the words added by <i>Wailly</i> , and those mentioned by <i>A. Lemaire</i> ?	86
Is <i>ch</i> always sounded as <i>k</i> in words derived from the Greek and Eastern dialects?	87
What does <i>G. Duvivier</i> say respecting the <i>ch</i> of <i>archevêque</i> and the two following words?	88
Make mention of Messieurs <i>Boniface</i> and <i>Féraud's</i> two remarks.	89, 90
What is the French for <i>Joachim</i> ?	91
When is <i>ch</i> quite silent?	92
How do you pronounce <i>Looch</i> and <i>Yacht</i> ?	93

94. Cr should be heard, with both letters distinctly sounded, at the end of *intact, exact, tact, contact, abject, direct, infect, strict, distinct, succinct*.—A. LEMAIRE.

95. The c should be slightly heard as k, at the end of *aspect, circumspect, respect*, and the t should be silent.

96. Final ect of *respect* bears the sound of ai in pair, when the next word begins with a consonant; example: *respect profond*.

97. *Respect* and *circumspect*, in the plural number, used before a word beginning with a vowel, should be pronounced without sounding either the c or t; the final s is then heard as z; example: *des respects affectés ; des hommes circonspects et prudents*.

98. The c as well as t of *suspect* should be distinctly sounded, except in *la loi des suspects* [lə lɔi dɛ sʊspek].—A. LEMAIRE.

99. C and t are both silent in *instinct*, and *amict*.

[D]

100. The natural sound of French d is the same as that of English d; example: *dame, dé, dîner, domaine, duché*.

101. D has also an occasional sound, which is that of t; example: *grand acteur ; second abrégé*.

102. D invariably preserves its natural sound at the beginning and in the body of words: *damas, déjâ, digne, docile, durée, admirable, éditeur, idée, odeur, pudeur*.

103. It is usual not to pronounce final d; example: *froid, bord, lard, pied, nid, grand, plafond*.

104. Final d of proper names should be distinctly sounded;

Interrogator :— What is the pronunciation of final ct, and in what words is it sounded?	94
How do you say the French of aspect, circumspect, respect?	95
Supposing the next word begin with a consonant, how would you pronounce the French of respect?	96
When the French of respect and circumspect is used in the plural number, what is its pronunciation before a vowel?	97
What does Lemaire observe respecting the word suspect?	98
Give me the French of instinct, and the word which follows it	99
What is the natural sound of French d?	100
Has this letter any other sound?	101
Where does French d invariably preserve its natural sound?	102
Should final d be usually sounded or not?	103
Is it usual to pronounce the d at the end of proper names?	104

examples: *Obed, David, Joad, Sud* (the south wind), etc.—**DÉMARE.**

105. *Zend* in *Zend-Avesta* is pronounced as [zandé].—**L'ACADEMIE.**

106. When *d* is met with at the end of an adjective immediately preceding its noun, it assumes the sound of *t*, provided that noun begins with a vowel or an *h* mute; example: *grand homme, profond abîme*. But should that noun begin with a consonant, the *d* of that adjective remains perfectly silent; example: *grand général, profond secret*.

107. *D* sounds as *t* at the end of verbs immediately preceding *il, elle, on*; example: *entend-il, coud-elle, répond-on?*—**FÉRAUD.**

108. This sound of *d* at the end of verbs, before a vowel, may be observed with good speakers, in many other instances; example: *il apprend assez bien; elle répond à tout; on vous rend enfin justice, la reine prend intérêt*, etc.—**A. LEMAIRE.**

109. Final *d* of verbs is perfectly silent at the end of sentences, and before a consonant; example: *dit-il qu'il m'entend? elle vend des fleurs.*

110. **LAVEAUX**, and several other grammarians, have considered that the final *d* of an adjective should be silent, even before a vowel, whenever that adjective does not immediately precede its own noun; example: *Le chaud aujourd'hui n'est pas grand au prix d'hier*.

111. The same grammarians have given it as their opinion, that *d* should invariably be silent at the end of nouns, even when those nouns immediately precede adjectives beginning with a vowel or an *h* mute; example: *froid extrême; chaud épouvantable; bord escarpé; le froid et le chaud; accord unanime; bond immense*, etc.

112. Custom requires that *d* should bear the sound of *t*, in *de fond-en-comble, de pied-à-boule, de pied-en-cap*, and *pied-à-terre*.—**G. DUVIVIER.**

Interrogator:—How do you pronounce *Zend-Avesta?* 105

Is there any rule regarding the final *d* of adjectives? 106

What is the sound of *d* at the end of verbs? 107

Should final *d* of verbs bear the sound of *t* only when such verbs are followed by *il, elle, on?* 108

When is final *d* of verbs perfectly silent? 109

Is there any case in which final *d* of adjectives should not be sounded? Who stated this to be his opinion? 110

Have not some grammarians alluded to the pronunciation of *d* at the end of nouns? 111

What does custom require respecting final *d* of some words? 112

113. The few words in which *dd* are both distinctly sounded, are: *addition, additionnel, reddition, adducteur*.

114. Monsieur A. LEMAIRE observes, that both *d's* should be distinctly heard wherever they occur. We should certainly sound them.

[E]

115. There are three distinct ways of pronouncing French *e*. They are all three to be heard in the word *sévere* or *évêque*. The first *e* of *sévere*, for example, being called the *e fermé*, is sounded as *ay* of day; the second *e* called *e ouvert*, is sounded as first *e* in there; the third *e*, which is unaccented and final, called *e muet*, is perfectly silent, as *e* in mine, thine. ~~é~~ The *e* of *évêque* is similar in sound to *e* of *sévere*. See letter E and Accents, page 76.

116. The pronunciation of a French *e* depends upon its place in the word, or upon the accent which is over it; example: *demande, demandé, demandèrent, demanderont* [dém̄and̄; dém̄and̄ay; d̄-maund̄; d̄maund̄ron], *è* being but slightly audible].

117. Great attention ought also to be paid, in the pronunciation of a French *e*, to the other letters or letters with which it helps to form a sound; example: *femme, gens, bien, mangea, changeait*, etc. Consult the Vocabulary for *emme, ens, ien, ea, eait*.

118. The *e muet*, as it is called, or unaccented *e*, is not treated alike everywhere; it is almost silent in the body of words: *demande* [dém̄and̄ay], entirely silent at the end: *demande* [d̄-maund̄], and bearing a slight sound of *u* in but, when it is the last letter of a monosyllable: *le, me, te, que, etc.*—G. DUVIVIER.

119. There is a fourth sound of unaccented *e*, it is that which is required for the former of two *e's*, belonging to two subsequent syllables which they serve to close in the same word; example: *recevoir, devenir* [rēsēvōär, dēvénér]. The first *e* in such cases is sounded as [ɛ], and the second is silent.

Interrogator: —Do you know how double <i>d</i> should be pronounced? Repeat a few words with double <i>d</i>	113
What is Monsieur Lemaire's opinion on the pronunciation of double <i>d</i> ?	114
How many ways are there of pronouncing French <i>e</i> ? Mention the words in which they may be observed. How do you define these three different <i>e's</i> ? How are they sounded?	115
What does the pronunciation of <i>e</i> depend upon?	116
What should great attention be paid to?	117
Is the <i>e muet</i> treated alike everywhere?	118
What is the fourth sound of unaccented <i>e</i> ?	119

120. When two or more unaccented e's occur in this way at the end of successive syllables, or in monosyllables following each other, the best pronunciation for the sounded, or semi-mute e, would be the English e, which is heard in the word flattery. Here is an example of ten such e's in close succession: *il ne m'en veut que de ce que je ne te le redemande pas* [il némoun vè kéd èkè bén tél rédmaundé pá].

121. It would be reasonable to call the e's belonging to *me, te, ce, que, revenir, relever*, etc., semi-mute or neuter e's; for they are certainly not silent as in *monde, tête, globe*, etc.

122. The words *papeterie, marquerterie*, afford two examples of successive mute e's, which are perfectly silent [páptré, märktré].

123. Unaccented e, such as that which is found in monosyllables, is frequently elided in conversation and general reading; examples: *je te le donne si tu le veux* [jé tél dónn bë tél vè]; *ce petit enfant me le demande* [sép té taunfaun mlè démaundé], etc. This is what makes the pronunciation of French persons appear so rapid and unintelligible to English learners. Many Parisians clip their words in this way more frequently than elegance of speech and correct pronunciation authorize. Familiar discourse is nevertheless very much improved by a judicious and moderate use of this conversational elision.

124. GENERAL DIRECTIONS on this subject.—When several syllables ending with this unaccented e follow each other, every alternate e may be elided: *je ne te le redemanderai jamais; ne revenons-nous que demain?* [sén tél rédmaundray bámè, nér vénon nou kéd man].

125. It is customary to effect the elision on the second unaccented e, but many people elide the first: [sén tél rédmaundray bámè, nré vnon nouk dman]. We prefer the former kind of abbreviation.

126. The elision of unaccented e may always safely take place

Interrogator: —Is there not a particular way of pronouncing unaccented e's, when several of them follow each other in close succession?	120
What would it be reasonable to call articulated unaccented e's?	121
Have you any observation to make on the words <i>papeterie, marquerterie</i> ?	122
Should the e belonging to monosyllables be invariably heard?	123
What is it that makes the pronunciation of French people appear so rapid?	123
How is this singular kind of elision managed?	124
Do all people clip their words in the same way?	125
When is it always safe to elide an unaccented e?	126

after a vowel which is sounded with a certain stress: *voilà le palais de Monseigneur* [vòàlàl pàlèd monségnýèr]; *va le porter chez le marchand* [vàl pòrtay shayl marshawn].—NAPOLÉON LANDAIS.

127. The *e* belonging to *re*, used at the beginning of many verbs for the purpose of reduplication, and answering to the English word Again, should mostly be sounded distinctly as [è]; examples: *retenir, remener, relever, etc.* [rètnér, rèmnay, rèlvay].—BESCHERELLE, author of an excellent dictionary and grammar.

128. VARIOUS OTHER SOUNDS OF UNACCENTED *e*. It is pronounced as of car, in *femme, femmelette*; *solennel, solennité* and derivatives; *henair, hennissement*; *prudemment, innocemment*, and adverbs ending with *emment*.—NOËL ET CHAPSAI.

129. *Em* and *en* usually form nasal sounds: *empire, trembler, contempler, enfin, intention, dent*. But sometimes, besides assuming the sound of [ã] as in *femme*, etc., *e* before *m* and *n* takes that of [ɛ]; examples: *ennemi, Jérusalem, amen, Bethléem* [ɛnmè, ãrãzalém, àmèn, bëtláém].

130. *En* should generally be pronounced as [œn] in words purely French, that is, where it does not immediately follow the vowel *i*, as in *bien, rien, je viens, je tiendrai*. See Nasals further on, and *ien* in the Vocabulary.

131. The sound of *e*, forming a compound vowel with *i*, is [ɛ]; example: *peine, seigneur, veine*.

132. The terminations *eais, eait, eaient*, which are never seen but after *g*, should be pronounced as *ai* of pair; examples: *je mangeais, il changeait, elles songeaient*.

133. Final *eai*, which invariably also follows the consonant *g*, should be similar in sound to *ay* of day; example: *je mangeai*. But *eai*, which is found in *démangeaison*, must be pronounced exactly like the terminations *eais, eait*, etc.

Interrogator: —Has not <i>M. Becherelle</i> made a remark on re of verbs? What is he the author of?	127
Are there other sounds of unaccented <i>e</i> ? What is the first which is mentioned here?	128
How is <i>e</i> pronounced occasionally in the syllables <i>em</i> and <i>en</i> ? What is the usual sound of <i>em</i> and <i>en</i> ?	129
In what words should <i>en</i> have the sound of [œn] and that of [an]?	130
Say the French of pain, lord, vain	131
Do you know how to pronounce <i>eais, eait, eaient</i> ? When are these syllables met with?	132
Is there any particular sound for final <i>eai</i> ? Give me the French for itching	133

134. Unaccented *e* is very frequently lost in the articulation of other vowels with which it is combined; examples: *ea*, *mangea*; *eai*, *songeai*; *eau*, *beau*; *eu*, *nœud*, not the same sound as *eu* in *sœur*; *ei*, *seigle*; *eu*, *jeu*, not the same sound as *eu* of *peur*, *jeune*, etc., or *eu* of *gageure*; *eau*, *Jean*; *en*, *pigeon*; *es*, *Georges*, etc. See the pronunciation of all these syllables in the Vocabulary.

[F]

135. The natural sound of French *F* is that of English *f*: examples: *fable*, *fl*, *fête*, *forêt*, *funeste*.

136. *F* has sometimes the occasional sound of *v*: *neuf ans*, *neuf hommes*, [nœvəun, nœvəmɛ].—G. DUVIVIER.

137. *F* is sounded naturally at the beginning and in the body of words; examples: *affaire*, *effet*, *siflet*, *girofle*, *tartufe*.

138. FINAL *r* should be usually heard in: *raf*, *chef*, *vif*, *lof*, *tuf*, *sauf*, *veuf*, *soif*, *juif*, etc.; and it should be distinctly heard in all the preceding cases, whether the next word begins with a consonant or a vowel: *une soif brûlante*, *une soif ardente*; *il est veuf lui-même*; *un juif Portugais*; *le juif errant*.—L'ACADEMIE.

139. Plural *s* added to final *f* does not alter its sound; example: *des juifs errants* [dɛ bùif-zraun].

140. *F* is invariably silent at the end of *clef*, and in the compound terms: *cerf-volant*, *cerf-dix-cors*, *auf-frais*, *auf-dur*, *bœuf-gras*, *bœuf salé*, *chef-d'œuvre*.

141. It should be distinctly heard at the end of *auf*, *bœuf*, *serf*, and may or may not be pronounced in *nerf*.

142. It is invariably mute in: *aufs*, *bœufs*, *nerfs*, the plural of the foregoing nouns.

Interrogator: — May not the sounding of *e* be lost in the pronunciation of other vowels? Give me all the examples mentioned here 134

How do you pronounce the French *f*? Produce examples 135

What is the occasional sound of *f*? By whose authority? 136

Is the natural sound of *f* observed in the body and at the beginning of words? 137

Should final *f* usually be pronounced or not? 138

When *f* should be heard in the singular number, should it be heard in the plural? 139

When should *f* invariably be silent? 140

Should you not articulate the *f* of *auf*, *bœuf*, *serf*? What must you do with regard to *nerf*? 141

How do you pronounce the French of eggs, oxen, nerves? 142

143. It is usual to pronounce the *f* of *bœuf* in *nerf-de-bœuf*, and not that of *nerf*.—GATTEL.

144. F should be silent in *cerf* and *éteuf*.—LEVIZAC.

145. The sounding of *f* in *cerf*, *nerf*, *serf*, is recommended by BOISTE. We prefer hearing it in *cerf*, to distinguish the word from *serre* (greenhouse); *serres* (talons); *tu serres* (thou squeezest); *Serre*, a town of France.

146. The word *neuf* requires particular attention: its *f* is pronounced distinctly when the word stands unconnected; as: *le neuf*, *un neuf*; it is silent before a consonant: *neuf personnes*; it assumes the sound of *v* before a vowel or an *h* mute: *neuf aunes*, *neuf hommes*. It is not articulated in *neuf* (new) following its noun: *un habit neuf, des habits neufs*.—A. LEMAIRE. LEVIZAC.

147. When an adjective, beginning with a vowel, intervenes between *neuf* and its noun, many give its final *f* the sound of *v*, and many its natural but softened pronunciation; example: *neuf aimables convives*; *neuf élégantes personnes*.

148. The numeral adjective *neuf* must clearly modify the following word, to have the pronunciation of its final *f* affected by the vowel or the consonant which begins that word; it should therefore not be heard as a *v*, but as an *f*, in *neuf et demi*, *ils étaient neuf en tout*; *les neuf arrivèrent à la fois*.

149. Double *f* is always pronounced as single *f*; examples: *affecter*, *difficile*, *offenser*, etc.

[G]

150. The natural sound of *g* is that of *go*; example: *il légua, guérir, guider, voguons, guttural*.

151. G bears besides its sound of *g* in *go*, the occasional sound of

Interrogator: —What does Gattel say respecting <i>nerf-de-bœuf</i> ?	143
What is the French for stag and tennis-ball?	144
Who recommends the sounding of <i>f</i> in <i>cerf</i> , <i>nerf</i> , <i>serf</i> ?	145
Can you tell me the French of nine? What is said here touching the final <i>f</i> of <i>neuf</i> ? Have you not a remark on the French of new?	146
Should an adjective intervene between <i>neuf</i> and its noun, what is to be done? Must you always pronounce the <i>f</i> of <i>neuf</i> as a <i>v</i> before a vowel?	147
What must <i>neuf</i> modify to have its <i>f</i> sounded as <i>v</i> ?	148
What is the pronunciation of double <i>f</i> ?	149
Give me the natural sound of <i>g</i>	150
Has <i>g</i> any occasional sound? How is it then pronounced?	151

s in pleasure; examples: *gelée, gibier, gymnase*, and that of *k* in king; examples: *rang élevé; long accès*.

152. G preserves its natural sound before *a, o*, and *u*, and before the consonants *l, r*; examples: *galon, gosier, guite, gloire, agréable*.

153. French *g* is never pronounced before *e* and *i*, as English *g* is sounded in *gilt, give, get, geld*, etc.

154. The Swiss name *Gessner*, is pronounced as [gɛsnɛr].—A. LEMAIRE.

155. G, at the beginning of *gangrène*, should be pronounced as a *k*; some pronounce it as *g* in *go*.

156. This consonant is silent at the end of *faubourg, poing, hareng, étang, seing*, and in *doigt, vingt*, and derivatives, as well as in *lege, signet, Regnard, Renaud, Clugny*.

157. G is also silent in *rang, long, sang*. But it should bear the sound of *k*, at the end of *rang, long, sang*, preceding a vowel or silent *h*: *rang épais; long accès; sur sang et eau*.

158. This consonant is also slightly sounded as *k*, at the end of *bourg*; it is heard as *g* of leg, in *bourgmestre, joug*, as well as in *Agag, Doëg, Sicileg*, proper names.

159. G is invariably pronounced as *s* of pleasure, in words where it precedes *e, i*, and *y*: *âge, gîte, gymnase*.

160. Gn is usually a liquid sound in the body of words: *Champagne, règne, vigne, répugnance*.

161. Note.—The liquid pronunciation of *gn* cannot be given in a satisfactory manner by any written equivalent sound in the English language.

162. The nearest degree of similarity is that obtained by repeating

Interrogator: —When does <i>g</i> preserve its natural sound?	152
Has French <i>g</i> ever the sound of English <i>g</i> before <i>e</i> , and <i>i</i> ?	153
There is a Swiss name in which <i>g</i> sounds as in English; tell it me	154
What is the sound of <i>g</i> in the French of gangrene?	155
When is final <i>g</i> not to be sounded?	156
How do you pronounce the French of rank, long, blood?	157
What is the word in which final <i>g</i> assumes the sound of <i>k</i> , and the words in which it takes that of English <i>g</i> in the word leg?	158
When is <i>g</i> invariably pronounced as <i>s</i> in the word pleasure?	159
What kind of sound is usually that of <i>gn</i> ?	160
Is there not a note touching this liquid sound?	161
What is the nearest degree of similarity that may be obtained between liquid <i>gn</i> and English sounds?	162

aloud the words: sang ye that song? ring ye that bell; long ye to depart? flung ye that stone? The ng-ye of those words have a slight orthoepic analogy with *gn* of: *campagne, signe, rogne*, etc.

163. G should be heard as in the word *go*, and *n* as in *no*, for *Prognée, agnat, agnation, diagnostique, incognito, igné, stagnation, stagnant, cognat, cognition, régnicole, inexpugnable*; and at the beginning of words in general: *gnome, gnostique, gnide*.

164. NOTE.—NAPOLÉON LANDAIS recommends pronouncing *agnus* as in Latin, wherever it occurs, alone or combined with *castus*. The same grammarian prefers the liquid pronunciation of *gn* in *imprégnation* as well as in *impréigner*.

165. The double *g* in *suggérer* and derivatives should be distinctly heard, the first *g* as at the end of *jug*, the second as *s* in *pleasure*.

166. Gu must be pronounced as *g* of *go*, in the body of words generally: *brigua, nagüère, anguille, guérir, guide, guise, guider, voguons*.

167. But the *u* of *gui* must be distinctly heard in *aiguille* and derivatives; *aiguiser* and derivatives; and in *aiguillon, arguer, inextinguible, de Guise, Le Guide*, proper names.—WAILLY.

168. FINAL *gue* should be heard as *g* of *log*, wherever it is found: *bague, ligue, drogue, fugue*.

169. The *u* of final *guë* must be distinctly sounded: *ciguë, aiguë, ambiguë, contiguë*.

170. It is better to pronounce *Orang-outang* as [braungoutaun], and the plural *Orangs-outangs* as [braunzoutaun].—A. LEMAIRE.

[H]

171. H is either mute or aspirated.

172. H is mute at the beginning of words derived from the Latin, with a few exceptions: *homme, habile, honnête, hiver, humanité*. See further on.

Interrogator : — Say the words in which <i>gn</i> is not a liquid	163
What does <i>Napoléon Landais</i> recommend to do?	164
How should you pronounce double <i>g</i> ?	165
What is the sound of <i>gu</i> in the body of words?	166
Do you know of any peculiarity touching the pronunciation of <i>gui</i> ?	167
Can you tell me how final <i>gue</i> is pronounced?	168
There is a remark on <i>guë</i> , with a diaeresis; do you recollect it? .	169
Have you learned the French of <i>Ourang-outang</i> ?	170
What may an <i>h</i> be, besides being mute?	171
In what cases is it mute?	172

173. When an *h* is mute, the vowel alone which follows it is sounded, so that *funeste honneur* should be pronounced as [fúnɛstənér].

174. When an *h* is aspirated in French, its effect is to produce a mere *hiatus*; that is, a dissonance, a distinct sounding of the last syllable of the preceding word and a clear articulation of the vowel following that *h*; example: *funeste hasard*, pronounced as [fúnɛstəázã], no other presence of *h* being perceptible.

175. The aspirated *h*, wherever it is found, renders mute the final consonant of the preceding word, or it causes its final vowel to be heard; *j'aurais honte, une haine*, must be pronounced as [jɔrãéonté, ùné ãné].—BEAUXÉE.

176. *H* is aspirated in all the following words:—

Ha! hâbler, hache, hagard, haha, hahé, haïe, haïe, hailand, haine, haire, halage, halbran, halbrener, hâle, halener, haler, haletant, hallage, hallali, halle, hallebarde, hallebreda, hâlier, halo, haloir, halot, halotechnie, halte, hamac, hameau, hampe, han, hanche, hanneton, Hanovre, hanscrit, hanse, hanséatique, hansiére, hanter, hantise, happe, hallelourde, happen, haquenée, haquet, haquetier, harangue, haras, harasser, harceler, hard, harde, hardes, hardi, hardilliers, harem, harenç, hargneux, haricot, haridelle, harnacher, harnais, haro, harpe, harpeau, harper, harpie, harpin, harpon, hart, hassard, hase, hâte, hâtereau, hâtille, hâtive, hauban, haubaner, haubert, hausse, haut, hautesse, have, havir, havre, havre-sac, hé, heaume, héler, hem! hennir, hennissement, Henri, Henriade, héraut, hère, hérasser, bernie, hernière, héron, héros, herse, Hesse-Cassel, hêtre, heurte, hibou, hie, hideux, hiérarchie, hisser, hobereau, hoc, hoche, hochement, hoche-pot, hocher, hochet, hola! Hollande, homard, hongre, Hongrie, honnir, honte, hoquet, hoqueton, horde, horion, hors, hotte, hottée, Hottentot, houblon, houe, houille, houle, houleux, houlette, houppe, houppelande, hourdage, hourdée, houri, hourvari, housard, houspiller, houssaire, housse, houssine, houssoir, houx, boyau, huche, huée, Huguenot, huit, humer, hunier, huppe, hure, hur-haut, hurler, hussard, hutte.

Interrogator: — How is the syllable pronounced which has a mute <i>h</i> for its first letter?	173
How is the syllable pronounced which has an <i>h</i> aspirated?	174
What effect does an <i>h</i> aspirate produce on the last letter of the preceding word?	175
Say all the words in which <i>h</i> is aspirated	176

177. The derivatives of all the preceding words have aspirated *h's*, except *exhausser*, and *exhaussement*.—DOMERGUE. See 179.

178. *H* is usually an aspirated letter, when it occurs in the body of words between two vowels: *ahan, cohue, aheurter*.—L'ACADEMIE.

179. *H* is silent or mute in *héroïde, héroïne, héroïque, héroïquement, héroïsme*.

180. The *h* of *Henri* may be aspirated in public speaking, etc.; but in conversation it should generally be silent.

181. Although *h* is aspirated at the beginning of the names of most countries and towns, and in *Hollande*, and *Hongrie*, it is not usually so in the compound terms; *toile d'Hollande, fromage d'Hol-lande, point d'Hollande, eau de la reine d'Hongrie*.—CATINEAU.

182. When *h* is aspirated in French, it is not heard as English *h* in *hatred, hedge, hillock, horror*; for the aspiration in French words is scarcely perceptible; it merely occasions a dissonance: *le hameau, ce héros, du hibou, à la honte, de la hutte*, etc. It is usual, however, to aspirate the *h* slightly in *haine*, and the verb *hair*.

183. The *h* of *huit* is silent in *dix-huit* and *vingt-huit*; *dix-huitième, vingt-huitième, soixante-dix-huit, quatre-vingt-dix-huit*.

[I]

184. The natural sound of *i* is that of *e* in the word *be*: *ici, merci, lundi*. When this vowel has an accent circumflex over it, it bears the sound of *e* in *theme*, or *ee* in *fleet*: *abîme, vous fîtes, un gîte*.

185. In the termination *ût*, the *î* simply sounds as *e* of *be*: *qu'il re-mît, qu'elle refît*.

186. *I*, followed by *m* or *n*, forms a nasal sound [*an*]: *impure, infini, fin*. Unaccented *i*, preceding any consonant but *m* and *n*,

Interrogator: —What other words are said to have aspirated <i>h's</i> ? Mention the words excepted	177
When is <i>h</i> an aspirated letter in the body of words?	178
Tell me the French for <i>heroine, heroic, etc.</i>	179
How is the <i>h</i> of <i>Henri</i> pronounced?	180
What is the kind of <i>h</i> used at the beginning of the names of countries and towns? Is there any exception?	181
How is an <i>h</i> aspirated in French?	182
Give me some information respecting the <i>h</i> of <i>huit</i>	183
What is the natural sound of <i>i</i> ? How do you pronounce <i>i</i> with an accent circumflex?	184
What is the sound answering to final <i>û?</i>	185
Does not <i>i</i> , followed by an <i>m</i> or <i>n</i> , form a particular sound? Are you able to tell me what is the sound of unaccented <i>i</i> before consonants generally?	186

and not immediately following either *a*, *e*, or *o*, preserves its natural sound: *idée*, *ignoble*, *illégal*, etc.

187. *I* preserves its natural sound of *e* in be before *m* and *n*, wherever these consonants belong to the next syllable: *image*, *limite*, *inégal*, *inique*, etc.

188. *Im* is sounded as [imé] at the end of proper names derived from foreign tongues: *Sélîm*, *Ephraîm*, etc.

189. *Imm* is sounded as [im-mé], both *m*'s always distinctly pronounced; example: *immanquable*.

190. *Inn* is sounded as [iné], one *n* only being heard: *innocent*, *innocence*, *innombrable*.

191. *Inn* is also sounded as [in-né], both *n*'s audible: *inné*, *innovation*, *inné*, *innocuité*, *innové*, *innomé*.

192. *I* is not pronounced in *encoignure*, *oignon*, and *Montaigne* (a proper name).

193. *I* should be sounded as *ai* of pair in *moignon*, *poignard*, *poignée*, *poignet*.—*Napoléon Landais*.

194. Monsieur A. LEMAIRE recommends the sound of [â] for *moignon*, *poignard*. It appears preferable to [â]. Noël et Chapsal prefer the simple sound of *o* for *oi* in these two words.

195. *I* serves to form a variety of sounds, by its combination with other vowels: *ai*, *ei*, *oi*; *ia*, *ie*, *io*; found in *aimer*, *plaine*; *seigneur*, *loi*, *fiacre*, *miel*, *pioche*, etc. See also the nasals *ain*, *ain*, *ein*, in the Vocabulary, and *ian*, *ien*, *ion*, *oui*.

196. There are three different sounds for final *ient*; [yau] for *patient*, and the end of adjectives; [yan] for *vient*, *tient*, and the end of verbs derived from *tenir* and *venir*; [e] for *confient*, *délient*,

Interrogator:—When is i before m and n sounded as e of be?	187
How do you pronounce im at the end of proper names?	188
What is the pronunciation of imm?	189
How do you pronounce the French of innocence?	190
Is there a general sound for inn?	191
Mention the words in which i is perfectly silent	192
How does M. Napoléon Landais recommend to pronounce four words mentioned here?	193
Two words are singled out by M. A. Lemaire: how should they be pronounced? Do Messieurs Noël et Chapsal agree?	194
Are there any combinations of sounds formed by the vowel i? Please to mention them	195
What are the three sounds of final ient?	196

and the third person plural of verbs having their present infinitive ending with *ier*.

197. *Ien* is sounded as [yawn] in the body of words generally: *science*; as [yan] at the end of every word, and in all the tenses of *tenir*, *venir*, and derivatives, where it appears: *bien*, *vourien*, *Véritien*, *je viens*, *tu entretiendras*, etc.

198. *Ix* should be pronounced as *e* of the English word *be*, in *vie*, *envie*, *furie*, *remerciement*, etc.; and in a few verbs: *tu manies*; *elle prie*, *ils nient*, *nous remercierons*, etc.

[J]

199. *J* bears everywhere the sound of *s* in pleasure: *jamais*, *désj*, *jetter*, *joli*, *jupe*. This consonant is never applied double, and never at the end of words.

[K]

200. *K* is perfectly similar in pronunciation to the same letter in English: *kan*, *hermès*, *kilo*, *koran*, *kyrielle*.

[L]

201. The natural sound of French *L*, at the beginning of syllables, is invariably that of English *l* in *lamb*, *let*, *limb*, etc.; examples: *lapin*, *leçon*, *lit*, *lot*, *lumière*, *lys*, etc.

202. It is sounded in the natural way also at the end of many syllables and words in general; example: *bal*, *sel*, *fil*, *col*, *nul*, *béryl*, etc.

203. *L* is silent at the end of *baril*, *chenil*, *coutil*, *fusil*, *gril*, *outil*, *persil*, *soul*, *sourcil*, *fournil*, *pluriel*; it is also silent in *gentil* (pretty) before a consonant, or applied by itself, and in *gentils*, *gentilshommes*, *fils* (son or sons).

204. Any of the foregoing words used in the plural number, have their final *s* sounded as *z* before words beginning with a vowel

Interrogator :— What is your way of pronouncing ien ?	197
Have you noticed how the two vowels ie are pronounced?	198
Give me the pronunciation of j	199
How is the consonant k sounded ?	200
Can you tell me what is the natural sound of l ?	201
How should you pronounce it at the end of monosyllables and words in general ?	202
Which are the words in which l should be silent ?	203
How should you sound plural s in the foregoing words ?	204

or an *h* mute, the *l* remaining silent: *des fusils enlevés, des outils excellents*.—G. DUVIVIER.

205. When the word *gentil* (pretty) precedes a vowel or an *h* mute, its final *l* has a liquid sound: *gentil enfant, gentilhomme*.

206. Some give the *l* of *gentil* (pagan) a liquid sound, but this is not now the general pronunciation of that word: its *l* should be silent.

207. *L* of *gentils* in the plural number is always silent.

208. FINAL *l* should usually be heard distinctly: *moral, mortel, seul, fil, subtil, nil, puéril, civil, mil* (a thousand), *viril, calcul*, etc., and at the end of adjectives generally.

209. Words ending with a sounded *l* in the singular number, as *profil, subtil*, preserve the sounding of that *l* for the plural: *des profils parfaits; des propos subtils*. It is usual to give to the plural *s* of such terminations the sound of *z*, when the next word begins with a vowel or an *h* mute: *des profils exacts, de subtils arguments*. See final *il* in the Vocabulary.

210. There are three ways of pronouncing final *il*; the first as [ɛ], *baril, persil*; the second as [llé], *fil, subtil*; the third as [ɛylɛ], *péril, babil*.

211. *L* has a liquid sound at the end of *avril, babil, cil, gril, mil* (seed), *péril, bail, écueil, orgueil, travail, sommeil, soleil, fenil* (hay shed).

212. Adjectives ending with *il* immediately following a consonant, have their *l* sounded, but not in a liquid way: *vil scélérat; état civil*.

213. *L* is merely euphonical in *l'on*; it is generally used before *on* to avoid a dissonance: *où l'on est; for où on est*.

Interrogator:—Is there not a particular sounding of <i>l</i> at the end of <i>gentil</i>?	205
What is the correct pronunciation of <i>l</i> in <i>gentil</i> when it signifies “pagan”?	206
Should <i>l</i> be heard in <i>gentils</i> when it has a plural <i>s</i>?	207
Should final <i>l</i> be silent in every word?	208
When <i>l</i> is sounded for the singular number, should it be so for the plural? How should the plural <i>s</i> then be pronounced before a vowel?	209
How many ways are there of pronouncing final <i>il</i>?	210
Name the words at the end of which <i>l</i> has a liquid sound	211
What is the pronunciation of <i>il</i> at the end of adjectives?	212
Is <i>l'</i> in <i>l'on</i> merely there for sound's sake?	213

214. Each *l* should be clearly articulated in: *allusion, allégorie, belliqueux, collation* (advowson), *constellation, alléger, belligérent, collaborateur, colloque, ellébore, folliculaire, gallicisme, hellénisme, intelligent, interpeller, libeller, oscillation, palladium, pallier, pulluler, pusillanime, rebellion, solliciter, syllogisme, tabellion, velleité, collégial, gallican*, and in a few of their derivatives.

215. Each *l* should also be heard with its natural sound in: *illustre, illuminer*, and words beginning with *ill*. In all other cases, *ll* following any vowel but *i*, should be pronounced as a single *l*: *allumer, collation* (a refreshment), etc.

216. *Ille* is liquid at the end of every word but *calville, codicille, mille, myrtle, pupille, scille, sibile, sille, tranquille, vaudeville, ville*, and the verba *distille, oscille, vacille, ventille*.—BOISTRE.

217. When *ai, ei, ouï*, precede *ll*, as in: *aill, eill, ouill*, the double *ll* becomes a liquid sound: *travailler, bailler; veiller, recueillir, fouiller, grenouille*, etc.

218. FINAL *l* is also liquid in the terminations: *ail, eil, euil, ueil, ouil*; examples: *travail, réveil, cercueil, deuil, ail, fenouil*, etc.

219. NOTE.—We are of opinion that a slight sound of *l* should be preserved in *aille, eille, ille, ouille, uille*, etc. But the prevalent custom is to give liquid double *ll* the sound of [ȳ]; examples: *travailler, réveiller, meilleur* [trav̄ȳay, rayv̄ȳay, mēȳer]; in which *l* is perfectly silent. See liquid *l* further on.

220. *L* is not liquid in *ville, mille, tranquille, Achille, Gilles*; or in *armillaire, distiller, vaciller*.

221. The words *syllabe, idylle*, are pronounced without any liquid articulation.

222. There should be no liquid sound in *Sully*.—A. LEMAIRE.

Interrogator: —Repeat the words having a double <i>l</i> , in which it is usual to pronounce distinctly both <i>l</i> 's	214
What is the pronunciation of <i>ill</i> at the beginning o. words? Are there any other words in which both <i>l</i> 's should be sounded separately?	215
What is the usual way of pronouncing final <i>ille</i> ?	216
Is there any particular sound for <i>ll</i> coming after <i>ai, ei, ouï</i> ?	217
Mention the terminations in which final <i>l</i> is liquid	218
How should syllables with liquid <i>l</i> be pronounced?	219
Say the words in which <i>ll</i> is not liquid after <i>i</i>	220
Is <i>l</i> ever liquid in the French of <i>syllabe</i> and <i>idyl</i> ?	221
What is the French for the proper name <i>Sully</i> ?	223

223. L', which is frequently met with, is invariably found before nouns beginning with a vowel or silent h; it should then be sounded as l in the English words: lady, live long.

[M]

224. M, preceding any vowel with which it forms a syllable, is pronounced as in English: *matin, mère, midi, motion, muraille*.

225. M, following a vowel with which it forms a syllable, may sometimes be silent: *damner, automne*; sometimes be distinctly sounded: *amnistie, indemnité*, and sometimes become a nasal: *ambition, empire*.

226. M should not be heard in: *damner, condamner*, and derivatives, nor in: *automne*; but it should usually be distinctly pronounced when it precedes an n, as in: *amnistic, hymne, automnal, calomnie, somnambule, Agamemnon, indemniser, indemnité*.

227. M following a, e, i, o, u, y, as a termination, or in the body of words, preceding a b or p, or an m, becomes a nasal sound: *crampe, membre, timbre, nom, parfum, thym, emmener*.

228. In is not a nasal in words beginning with imm; example: *immense, immodeste*.

229. This consonant does not, however, form a nasal sound, at the end of: *Abraham, Jérusalem, Amsterdam*, and proper names generally, except *Adam, Abealom*.

230. When words are purely Latin, there is no nasal in them: *hem, item, septenvir, decenvir, triumvir*, etc.

231. DOUBLE m is usually pronounced as a single m: *commis, commode*, etc.; but both m's are distinctly heard in: *Ammon, Em-*

Interrogator:— How do French people pronounce l' used at the beginning of words?	223
Can you tell me how the letter m should be sounded before a vowel?	224
Which are the ways of pronouncing m immediately following a vowel?	225
Repeat the words in which m is silent, and those in which it should be distinctly heard	226
What is the sound of m after a, e, i, o, u, y?	227
What is the pronunciation of im at the beginning of words?	228
Are there not proper names at the end of which m is not a nasal?	229
Mention the name in which it is	229
Should there be any nasal sound in words purely Latin?	230
What is the pronunciation of double m?	231

manuel, and proper names; also in words beginning with *enn*; as: *immortel*, *immobile*, etc., and in words beginning with *en*, when the first syllable is a nasal: *emmener*, *emmaillotter*, etc.

[N]

232. The sound of *n* is [n̄] before any vowel with which it forms a syllable, and in the body of words, when it does not form a syllable with a vowel immediately preceding it; example: *nature*, *nez*, *nid*, *noble*, *nue*; *anon*, *mener*, *mine*, *onyx*, *univers*.

233. Final *n* may be sounded: *hymen*; or silent: *bien*, *bon*.

234. Single *n* is pronounced as double *n*, in *enivrer*, and derivatives, and in the word *enorgueillir* [*aunnēvrāy*, *aunnōrgēyēr*].

235. N, following *a*, *e*, *i*, *o*, *u*, *y*, as: *an*, *en*, *in*, *on*, *un*, *yn*, helps to form a nasal syllable, wherever the following letter is any consonant but *n*, or as a termination: *chambranle*, *amende*, *divin*, *Londres*, *commun*, *syndic*.

236. N is perfectly silent in *Monsieur*. Pronounced as [mēsh̄].

237. N does not help to form a nasal sound in *abdomen*, *Eden*, *gramen*, *hymen*, *amen*, because these words are not purely French. The *en* should be heard as [ēn̄].

238. The *n* of *le Tarn* should be distinctly heard; and it should be perfectly silent in *Béarn*.

239. *Examen* is pronounced in two ways; as [ɛgza'man] and [ɛgza'mēn]. We prefer the former way.

240. DOUBLE *n* is generally pronounced as single *n*: *année*, *connaître*, *sonner*, etc. The two *n*'s should nevertheless be heard distinctly in *annexe*, *cannibale*, *connivence*, *ennéagone*, *annales*, and derivatives; *annale*, *annotation*, *annihilation*, *annihiler*, *inné*, *anno-*

Interrogator:—Do you know what sound is that of <i>n</i> before a vowel?	232
Is final <i>n</i> invariably silent?	233
Say the words in which single <i>n</i> sounds as double <i>n</i> .	234
Is there any particular way of pronouncing <i>n</i> following <i>a</i> , <i>e</i> , <i>i</i> , <i>o</i> , <i>u</i> , <i>y</i> ?	235
Do you pronounce <i>n</i> in the French of Mister?	236
Should final <i>en</i> always be a nasal sound?	237
You have two proper names here with a final <i>n</i> : how are they pronounced?	238
How should you say the French of examination	239
May one always pronounce both <i>n</i> 's in words written with two?	240

vation, innové, innomé, innocuité, innover, and in the proper names: *Cincinnatus, Linnée, Porsenna, Apennins*.—GATTEL.

241. In the word *ennemi*, the *e* of *en* sounds as *a:i* in pair.

242. *En* is a nasal in *ennoblir, ennui*, and derivatives.

243. One *n* only should be heard in *solennel, hennir, hennissement*. See *en* in the Vocabulary.

[O]

244. The natural sound of French *o*, used alone, or as the last letter of a word, is exactly that of English *o*; example: *O Pierre! O Edouard! O vertu! O ambition! zéro, numéro*, etc.

245. The vowel *o* may be considered to have four distinct sounds, besides those which it assists in forming with other vowels, and with consonants; those four sounds are: *o* of *no*, at the close of a syllable; *o* of *not*, before a double consonant; *o* of *nor*, before *r*; and *o* of *note*, when an accent circumflex is over it; examples: first, *écho, solo*; second, *hotte, folle*; third, *mort, sort*; fourth, *cône, dôme*. See Diphthongs and *ao, oa, wo*, in the Vocabulary.

246. *O* should never be pronounced in French as it is in the English words *son, Monday, ton*.

247. *O* should be silent in *faon, Laon, paon*, pronounced as *fan, Lan, pan*.

248. The *o* to which an *m* or an *n* is added, becomes a nasal syllable: *bon, nom*.

249. When *om* or *on* are pronounced as nasals in the body of words, they are never followed by *m* or *n*, but by some other consonant: *comble, dompter; fontaine, Hongrois*, etc.

250. *Om* immediately preceding *m* or *n*, is not a nasal; nor is *on*

Interrogator: — What is the correct pronunciation of the French for enemy?	241
Which are the two words having a nasal <i>en</i> for their first syllable?	242
Three words are mentioned here in which double <i>n</i> is pronounced as single <i>n</i> ; be so good as to repeat them	243
Be so good as to tell me what is the natural sound of French <i>o</i>	244
Is not French <i>o</i> sounded in various ways?	245
Has French <i>o</i> ever the sound of <i>o</i> in the English words <i>son, Monday, ton</i> ?	246
Repeat the words in which French <i>o</i> is perfectly silent	247
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immediately preceding *n*: examples: *homme*, *pomme*, *omniprésence*, *somnifère*; *bonne*, *tonne*, *nonne*. See Nasals farther on, and *on* in the Vocabulary.

251. *Monsieur* in which *on* is observed, should be pronounced as if *ons* were *uss* of the English word *fuss*. Many people say [mɒsy̑].

252. *On* of *monsieur* is frequently silent in familiar intercourse; example: *Monsieur votre père* [mɒsy̑ vɔ̑t pɛ̑r], the *m* should then be sounded as in *mine*, *man*. *Oui, monsieur*; *non, monsieur* [oȗ mɒsy̑, non mɒsy̑].

253. *Oi*, in the word *roide* and derivatives, has a sound similar to that of *ai* in pair: this word is also pronounced *roëde* and *roade*, each letter being articulated in the French way. *Rëde* is the pronunciation used in familiar intercourse; *roëde* in public speaking.

254. Note.—In such words as: *loi, roi, foi, moi, foisonner, moisson*, etc., where the *oi* should be considered as a French diphthong, some will have it pronounced as [ø̑], and some as [ðã]. We recommend a middle sound partaking of both; this would determine the difference that should be evident between the words *Boa, coalition, Moab, Joad*, etc.; *Noël, moëlle, poële*, etc.; and *bois, doigt, fois, mois*, etc.

255. *Oi* has also the sound of *ai* in pair, for the imperfect and conditional tenses of verbs: *j'avais, je serais*, etc., and in several other words, which are now spelt with *ai*, a far better orthography: *anglois, françois, connoissance, monnoie*; now written: *anglais, français, connaissance, monnaie*, etc.

256. The compound vowel *œ*, at the beginning of words before a consonant, is pronounced like *ay* of *day*: *œsophage, œdipe, œfus*, etc.

257. When *œ* is followed by an *i*, it sounds as *u* in the English word *But*: *œil, œillet, œillade*, etc.; and when the vowel *u* comes

Interrogator: — There are two ways of pronouncing the French for Mister; what are they?	251
Should <i>on</i> of <i>monsieur</i> be always clearly sounded?	252
There is here a word given for the French of stiff; what is the correct pronunciation?	253
Do you know how to pronounce the French diphthong <i>oi</i> ? What is said here about it?	254
Has not <i>oi</i> also another sound? When is that sound necessary?	255
How should <i>œ</i> , the compound vowel, be pronounced?	256
Is there any particular sound for <i>œi</i> , and for <i>œu</i> ?	257

after it, they both are pronounced as *eu*; examples: *coeur, sour, œuvre, vœu*, etc. See *œu* in the Vocabulary.

258. O in *onze* and derivatives, and in *oui*, has the power of an aspirated letter, preventing any union of sound between the final consonant of the preceding word and the syllable which this *o* begins: *sur les onze heures; prononcer le grand oui.*

259. Ou should generally be pronounced as the same English letters in You; example: *mou, douceur, coucou, hibou, fou*, etc.

260. This sound of *ou* in you is also that of: *oue, oues, ouent, ous, out, oux*, used as terminations: *boue, tu jones, ils louent, bout, tous, doux*, etc.

[P]

261. The natural sound of French *p* before any vowel or consonant, is that of English *p* in pope: *palais, père, pigeon, pôle, pureté, plaisir, prix, psaume*, etc.—G. DUVIVIER.

262. P, following a vowel with which it forms a syllable in the body of words, preserves its natural sound; it is then distinctly sounded: *captieux, ineptie, autopsie, Upsal, gypseux.*

263. P should usually be distinctly articulated in the body of words: *réempteur, réemption, exemption, péremptoire, symptôme, contempteur, croup*, etc.; but it is perfectly silent in *baptême, Baptiste, dompter, prompt, exempt, corps, temps, indomptable, champ, chapitel, camp, drap, loup, sirop, galop, trop, sept, coup, compte, sculpteur*, and many of the derivatives of these words.

264. Some grammarians recommend pronouncing *p* in *baptismal*; many do not. We prefer it silent.

265. P should not be heard in *sept, septième, septièmement*; whilst it should be distinctly pronounced in *septembre, septénaire, septentrion, septuagésime, septuagénaire*, and all other words containing the syllable *sept.*

Interrogator: — I see here a remark on <i>o</i> of <i>onze</i>, and <i>oui</i>: please to mention it	258
How is <i>ou</i> pronounced in French?	259
Is this sound of <i>ou</i> to be observed in other words?	260
Is French <i>p</i> pronounced in the natural way?	261
Is <i>p</i> sounded differently when it follows a vowel?	262
What is the pronunciation of <i>p</i> in the body of words?	263
Are you acquainted with any particular way of pronouncing <i>baptismal</i> in French?	264
There are some instructions here regarding the pronunciation of the French for seven; do you recollect them?	265

266. P should be heard in: *impromptu*.

267. FINAL *p* is generally silent, even before a vowel or an à mute: *loup énorme*; *camp étendu*; *du drap à l'envers*. It should be sounded in: *Alep*, *cap*, *gap*, *cep*, *jalap*, wherever these words occur.

268. When the word *cep* is combined with other words, its *p* becomes silent: *un cep de vigne*. Monsieur LEMAIER recommends [M] for the singular as well as the plural.

269. When the words *trop* and *beaucoup* precede a vowel or an à mute, their *p* must be heard distinctly, as well as that of *coup*, in public speaking; examples: *il a beaucoup étudié*; *il est trop enflé*; *un coup inattendu*.

270. The *p* of final *ps* should be distinctly sounded in *laps*, *relaps*, *biceps*, *ceps*, *forceps*. But it should be silent in the plural of the words mentioned in article 263.

271. PH has the sound of *f*: *philosophie*, etc.

272. Double *p* should be pronounced as single *p* everywhere: *apprendre*, *frapper* [*à praudre*, *frà pay*].

[Q]

273. No sound in the English language can be selected as an equivalent for that of French *q*, *qu*, and *qu'u*. There is, however, a *qu* which is sounded as [kɔ̃]. See farther on.

274. The natural sound of *q* at the beginning, in the body, or at the end of words, is that of [kɛ]; example: *quatre*, *quritte*, *quitter*; *qualité*, *nous marquâmes*, *ils manquèrent*, *ils naquirent*, *nous piquons*, *quelqu'un*; *cinq*, *cog*, etc.

275. Qu, which is the form of spelling in which French *q* always

Interrogator: — Should <i>p</i> be heard in the French of the word <i>impromptu</i> ?	266
What is the usual pronunciation of final <i>p</i> ?	267
Is there not an observation on the word <i>cep</i> ?	268
Can you tell me what is mentioned here respecting <i>trop</i> and <i>beaucoup</i> ?	269
Is <i>p</i> sounded in final <i>ps</i> ?	270
How do you pronounce French <i>ph</i> ?	271
Should both <i>p</i> 's be heard in words having a double <i>p</i> ?	272
Could you discover in the English language any sound answering to that of French <i>q</i> , <i>qu</i> , and <i>qu'u</i> ?	273
Do you know what is the natural sound of <i>q</i> ?	274
Can you tell me whether <i>qu</i> should be pronounced in various ways?	275

appears, unless it is used at the end of words like *cinq*, *coq*, is pronounced in four different ways: first, as [ké], *quatre*, *quinte*; secondly, as [kà], *équestre*, *quintuple*; thirdly, as [kou], *aquarelle*, *aquatile*; and fourthly, as a silent letter: *coq d'Inde*, and at the end of *cinq* in some cases which are mentioned below.

276. *Quz*, at the end of words, is pronounced as [ké]: *chaque*, *pique*.

277. The word *que* sounds like *cu* in the English words *cub*, *cup*, etc.; example: *que dites-vous?*

278. Final *q* in *coq*, *cinq*, should be distinctly heard as [ké], when these words are used alone, or before words beginning with a vowel or an *h* mute: *quel beau coq!* *deux et trois font cinq*; *le coq et la poule*; *cinq enfants*; *cinq hommes*.

279. When the word following *cinq*, being modified by it, begins with a consonant, the *q* becomes silent: *cinq personnes*.

280. *Q* is also silent in *coq d'Inde*, although it should be heard in *coq de bruyère*, *coq-d-l'âne*. The *q* of *coqs* used in the plural should also be sounded.—A. LEMAIRE.

281. When the word following *cinq* is not modified by it, the *q* should be sounded, notwithstanding any consonant that may come after it: *retirez cinq de dix*, *reste cinq*; *cinq pour cent*.

282. The words which it is usual to pronounce with a *qu* bearing the sound of [kou], are: *aquarelle*, *aquatile*, *aquatique*, *équateur*, *équation*, *quadragénaire*, *quadragésime*, *quadrupède*, *quaker*, *quadrature* (geom. term), *quanquan*, *quadrigre*, *quadruple*, *in-quarto*, *quaternaire*, *liquation*, *quatvor*.—L'ACADEMIE.

283. Boiste recommends the sound of [kou] for *qu* in *quaterne*; this word is more generally pronounced as [kàtérnè].

284. The words which should be pronounced with a *qu* similar in sound to [kà], the *u* articulated in the French way, are: *équestre*,

Interrogator: — What is the pronunciation of final *que*? 276

Are there not some English letters corresponding in sound with the word *que*? 277

When *q* happens to be the last letter of a word, is it sounded or not? 278

Repeat here what is said touching the word *cinq* 279

Is *q* of *coq* invariably sounded? 280

Some further instruction is given here on *cinq*; please to mention it 281

Could you repeat the words in which *qu* is sounded as [kou]? 282

What does Boiste recommend? 283

Repeat the words in which *qu* bears the sound of [kà] 284

équilateral, liquéfaction, quintuple, quinquennium, questure, ubiquiste, équitation, à quia, Quinte-Curce, Quintilien, quibus, quiétisme, quietude, quinquennial, quintidi, quintetto, quintuple, quitus. — G. DUVIVIERE. A. LEMAIRE.

285. Qu has the sound of simple *k* in *Sixte-Quint, Charles-Quint.*

286. *Quinquagesime* is pronounced as [küankouâzémé].

287. The words in which it is customary to pronounce *qu* simply as *k*, are: *quaterne, qualification, quelibet, quiproquo, quidam, quince, quasi-modo, quignon, liquéfier, quadrature* (clockmaker's term), *quanquan, quadrille, quatrain, quartaut.* — GATTÉL. WAILLY.

[R]

288. R has but one sound which is [ré]: *radis, rêve, riz, rôt, rue.*

289. R should invariably be heard at the beginning and in the body of words: *rareté, régie, rivage, Rome, ruse, rouge, revenir.*

290. FINAL *r* should be distinctly heard at the end of words that do not terminate with *er*; example: *car, trésor, sur, soupir, avoir, relieur*, etc. See final *er*.

291. Although *r* should be pronounced in *sieur, le sieur, les sieurs*, it would be incorrect to sound it in *Monsieur, Messieurs* anywhere.

292. FINAL *r* of *er* should be clearly articulated in monosyllables and proper names, and in the following words, wherever they may be situated: *fier, amer, belvédér* (which is also spelt *belvédère*), *cancer, cuiller, enfer, éther, frater, gaster, hier, hiver, magister, pater, stathouder, mâchefer, outre-mer, Jupiter, Esther, Munster, le Niger, Lucifer*, etc. In all the preceding cases, the addition of the plural *s* makes no difference.

293. LEVIZAC, LEMAIRE, and BOISTE recommend to sound dis-

Interrogator: — What is the French for <i>Sixtus</i> the 5th, and <i>Charles</i> the 5th?	285
Give me the French for <i>Quinquagesima</i>	286
Are there any words in which <i>qu</i> sounds as <i>k</i> ? Which are they?	287
How is the letter <i>r</i> pronounced?	288
Can you tell me where it is usual to sound <i>r</i> in the natural way?	289
Have you any observation to make on final <i>r</i> ?	290
Is there not a difference between the pronunciation of <i>sieur</i> , and the French for <i>Mister</i> ?	291
Could you repeat the words in which <i>r</i> of final <i>er</i> should be distinctly sounded?	292
How is the French for <i>Algiers</i> pronounced?	293

tinctly the *r* in *Alger*. But a large majority of people now pronounce the word as [Alb̥ay].

294. Whenever final *er* immediately follows a consonant, one may safely sound the *r*, provided the word be not a verb of the first conjugation: *magister, pater*, etc. as above.

295. The pronunciation [*re*] for *er* is patronised by the French Academy for *quaker*, as [kowákre].

296. Final *r* of the termination *ier* should not be heard in nouns and adjectives of more syllables than one; examples: *barbier, teinturier, charbonnier, entier, particulier, singulier*, etc.

297. Final *r* is also silent in nouns of more syllables than one, when the last syllable of those nouns is not *fer, mer, or ver*; the only exception being *lever*; examples: *boucher, boulanger*.

298. *R* must be distinctly pronounced at the end of verbs of the first conjugation, only when they immediately precede a vowel or an *h* mute: *aimer à jouer, parler à quelqu'un, danser avec grâce*, etc., and when the conjugation requires to be pointed out by the termination, in saying verbs, or comparing them.—VAUGELAS.

299. Final *r* of the termination *er* is silent at the end of the present tenses of the infinitive of verbs, when those verbs are not followed by words beginning with a vowel or an *h* mute: *aimer, chanter, danser, parler bas, manger trop*.

300. The pronunciation of *r* in the present infinitive of verbs of the first conjugation may be dispensed with in familiar speech; examples: *aimer à boire, folâtrer et rire*.—BEAUZÉE. FÉRAUD.

301. When the termination *er* of verbs is sounded, it should be as [ér̥] or [ár̥]. FÉRAUD, DOMERGUE, and L'ACADEMIE, have authorized the latter pronunciation; DUMARSAIS and LÉVIZAC have recommended the former, and we prefer it also. See the syllable *er* in the Vocabulary.

Interrogator: —Is there not a general rule for the pronunciation of final <i>er</i> ?	294
In what way do the French say Quaker?	295
Mention the rule on the pronunciation of final <i>ier</i>	296
Is there not another rule telling where <i>r</i> of final <i>er</i> should be sounded?	297
What is said here respecting <i>er</i> of verbs of the first conjugation?	298
When is <i>r</i> of final <i>er</i> silent in verbs of the first conjugation?	299
Is there not some exception regarding the sound of <i>er</i> in familiar speech?	300
How is the verbal termination <i>er</i> pronounced?	301

302. Some people omit sounding the first *r* in *mercredi*; it is very incorrect; both *r*'s should be heard distinctly.—*G. DUVIVIER.*

303. Final *re* of *notre*, *votre*, is frequently silent in conversation, before a word beginning with a consonant: *notre cher ami*, *votre bon père*.

304. *Notre*, *votre* have their *re* sounded distinctly in *Notre Dame*, and before words beginning with a vowel or silent *h*; example: *notre ami*, *votre élève*.—*TH. CORNEILLE.*

305. It is requisite also to sound distinctly *re* in *nôtre*, *vôtre*, immediately following *le* or *la*, and in *les nôtres*, *les vôtres*.

306. The few words in which each *r* of double *r* should be distinctly heard, are: *aberration*, *abhorrer*, *concurrent*, *interrègne*, *narration*, *torrent*, *errant*, *errala*, *erre*, *errements*, *erreat*, *errer*, *errâne*, *erroné*; *terreur* and derivatives, *irradiation*, *irraisonnable*, *irrationnel*, and words beginning with *irr*: the two *r*'s are also sounded in the future and conditional tenses of the verbs *acquérir*, *mourir*, *courir*; examples: *j'acquerrai*, *je courrai*, *je mourrai*.

307. One *r* should be heard in *je pourrai*, etc., *je pourrais*, etc.

308. Double *r*, in words where it is only sounded as single *r*, requires that the vowel immediately preceding it should be long; *e* followed by double *r* should be pronounced as [ɛ]; examples: *parain*, *marraine*, *barre*; *guerre*, *tonnerre*.—*WAILLY.*

309. *Rh*:—When an *h* follows *r*, it does not in the least affect the pronunciation of the syllable; *rh* is sounded as *r* without *h*: *Rhanis*, *Rhésus*, *Rhin*, *Rhône*, *rhume*, etc.

[S]

310. The natural sound of *s* at the beginning of French words is

Interrogator: —Be so good as to tell me the French for Wednesday	302
You have here some directions respecting the pronunciation of <i>notre</i> , <i>votre</i> : what is the first?	303
How should you say <i>notre</i> , <i>votre</i> , before <i>Dame</i> , and words beginning with a vowel?	304
Do you know the French for ours, yours?	305
There are words having a double <i>r</i> in them; should both <i>r</i> 's be sounded?	306
How do you pronounce <i>pourrai</i> throughout the tense, and <i>pourrais</i> ?	307
What is the effect of a double <i>r</i> in a word?	308
Is there any particular pronunciation of <i>rh</i> ?	309
How do you pronounce the letter <i>s</i> at the beginning of words? 310	

that of [š]; examples: *sage, séjour, Sion, Solon, sucre, souvenir, seul, syllabe*.

311. S has also an accidental sound which is that of *z*; examples: *rasade, pester, nvisible, novologie, usure*.

312. S preserves its natural sound at the beginning of words, whether it precedes a vowel or a consonant, the letter *h* excepted; examples: *sbire, scorpion, sloop, Smyrne, spatule, station, svelte*, etc.

313. S, found in the body of words immediately following or preceding a consonant, excepting the letter *h*, preserves its natural sound: *absolu, conserver, conseil, bastonnade, disque, transe, lorsque, puisque*, etc., or even preceding another *s*: *passage, essai, missel, bossu, que je fusse*. See *s* before *b* and *d*; *s* in *trans*, and *ss*, further on.

314. S is silent at the beginning of words when it immediately precedes *ce, ci*, or *ch*; examples: *scellé, scie, schisme*.

315. Sch is pronounced as *sh* in *schène, scholaire, scholiaste, scholie*, and derivatives. In all other cases *sch* simply bears the sound of French *ch*, which is that of English *sh*; examples: *schah, schelling, scheik*.

316. S should be silent in *Duguesclin*, and at the end of *divers, avis, alors*, when the next word begins with a consonant: *divers sentiments; avis secret; alors même*, etc.

317. When *s* occurs between two vowels in the body of a word, it takes the sound of *z*: examples: *usage, user, visible, résonner, résumer, vésicatoire, asyl*

318. It is usual also to give *s* the sound of *z*, when it precedes *b* or *d*; examples: *Lesbien, Asdrubal, presbytère* and derivatives.—**BRAUZÉE.**

Interrogator:—Has not <i>s</i> an accidental sound? What is it?	311
Does the presence of a vowel or that of a consonant affect the sound of <i>s</i> at the beginning of words?	312
What is the sound of <i>s</i> in the body of words before or after a consonant?	313
When should <i>s</i> be silent?	314
What is the pronunciation of <i>sch</i> ?	315
Have you not here a few words mentioned in which <i>s</i> should not be heard?	316
In what way is <i>s</i> sounded when it occurs between two vowels?	317
Pray, tell me how <i>s</i> is pronounced before <i>b</i> and <i>d</i> in the body of words	318

319. S has the sound of *z* in *Alsace*, *balsamine*, *balsamique*, *balsamite* and at the end of *trans*, when a vowel immediately follows: *transaction*, *transiger*, *transit*, etc.

320. The three words: *transir*, *transissement*, *Transylvanie*, must be considered as exceptions to the foregoing rule on *trans*: their *s* should be pronounced as it is sounded in the word *set*.

321. In *vraisemblance*, *désuétude*, *parasol*, *présumer*, *girasol*, *polysyllabe*, *polysynodie*, *monosyllabe*, *préséance*, and derivatives, the pronunciation of *s* should be sharp, notwithstanding its position between two vowels. The fact is, that *s* is clearly here an initial, *vrai*, *dé*, *para*, *pré*, *mono*, being simply modifying particles.—*L'ACADEMIE*.

322. It is usual to give a sharp sound to *s* in *gisons*, *ils gisent*, *il gisait*, *gisant*, tenses of the verb *gésir*.

323. Although *sc* should generally be heard as [ʃ]; example: *scène*, *science*, and derivatives, there are words in which the *s* is sharp and the *c* sounds as *k*; example: *scapulaire*, *scrupule*, and derivatives; *c* then usually precedes *a*, *o*, *u*, or a consonant.

324. The *s* preserves its sharp natural sound in *catéchisme*, *ostentation*, and derivatives.

325. Final *s* bears the sound of *z* when the next word begins with a vowel or an *h* mute: *mes amis*; *les hommes*; *ses propres intérêts*; *vos bas à jour*; *leurs souliers anglais*.

326. Final *s* sounds as *z* only where it would be silent at the termination of a phrase, or before a word beginning with a consonant; *mes chevaux*; *les soldats*; *ses propres parents*; *vos bas*; *leurs souliers*.

327. S is sharply articulated at the end of words purely Greek or

Interrogator: —What are the words in the body of which <i>s</i> bears the sound of <i>z</i> ?	319
Three words are here mentioned: what is said about them?	320
<i>S</i> is found in the body of several other words; how is it sounded there? Can you give a reason for the sharp sounding of <i>s</i> in those words?	321
In there not a verb <i>gésir</i> ? How does the <i>s</i> sound in the tenses of that verb?	322
What is the pronunciation of <i>sc</i> ?	323
How is <i>s</i> sounded in the French for catechism and ostentation?	324
When should final <i>s</i> bear the sound of <i>z</i> ?	325
Does final <i>s</i> invariably bear the sound of <i>z</i> before a vowel?	326
Are there not words in which final <i>s</i> should be sharply articulated?	327

Latin: *Momus, Vénus, Páris, Lesbos, Ménélas, Fabius, committimus, agnus*, etc. It bears this sound also in *un as, alopès, blocus, calus, mœurs, lapis, locatis, la vis, le lis* (the flower), *la Lys* (the river), *hélas! Atlas, florès, gratis, jadis, laps, mais, Mars, ours, relaps, Reims, Rubens, en sus, vasistas, palus-méotides, plus-que-parfait, sens*; but *s* is silent in *sens commun*. See *Paris* (the city).

328. *S* should also be heard sharply in *Est, Ouest*, and in such proper names as *Joas, Gil Blas*, etc.

329. Final *s* should be silent at the end of words not mentioned in the foregoing lines: *amas, lacs, remords, trépas, tamis, os, procès, rubis, dispos, confus, pays*, etc.

330. *S* should also be silent in *Jésus, fleur de lis, plus* (no more), and *plus* (more), used comparatively, and in many Christian names: *Thomas, Matthias, Judas, Nicholas*, etc.

331. Whenever the word following either of the words comprised in the two foregoing rules begins with a vowel or an *h* mute, their final *s* generally assumes the sound of *z*: *amas énorme; procès onéreux*, etc.

332. *S* is silent in *Paris*, the French capital.

333. *Obus* should be pronounced as [obáz].—L'ACADEMIE.

334. The *s* of *alors* should be perfectly silent wherever this word occurs.—SOCIÉTÉ GRAMMATICALE.

335. Many people sound sharply as [s] the *s* of *alors*, especially before a vowel.—N. LANDAIS.

336. *S* of the word *os* is pronounced sharply by some, as [óss].—N. LANDAIS; by others, this word is simply sounded as [ó].—NOËL ET CHAPSA.

337. M. BESCHERELLE recommends the pronunciation of [ó] before a consonant, and that of [óss] before a vowel.

Interrogator:—Should *s* be heard in the French of East, West, and proper names? 328

Please to tell me which are the words mentioned here in which final *s* should be silent? 329

In what other words is it usual to omit sounding final *s*? 330

Should the next word begin with a vowel or an *h* mute, what is the sound of final *s* in the words just mentioned? 331

What is the name of the capital of France? 332

What is the pronunciation recommended for *Obus*? 333

Do you know the French for the word Then? What is its pronunciation? 334

How is it pronounced by many people? Who says so? 335

Bone, in French, has an *s* which is sounded in various ways. Tell me what is said about it, and by whom it is said 336, 337

338. It is only in declamation and poetic readings, that final *s* of the second persons singular, present indicative, of verbs of the first conjugation, is heard as *z* before a vowel or an *h* mute: *tu danses à ravir; tu chantes avec goût; tu manges un peu trop.*

339. The SOCIÉTÉ GRAMMATICALE have decided that *s* of such verba as those just alluded to, should be heard as *z* before a vowel; the example which they have given is: *tu aimes à rire.*

340. With regard to *fils, lis, plus, sens, tous*, emphasis and signification exercise great influence over their pronunciation. A slight sharp sounding of *s* at the end of these words may be perceptible, when the sense allows a short rest to take place before pronouncing the subsequent word; examples: *mon fils, Brutus ne te hait pas; le lis dans la vallée; tel est le sens de la phrase; il m'en faut plus; tous, nous en répondons.*

341. Equivocal meanings might arise from an incorrect pronunciation of the words just mentioned: *il marche en tous sens* might be taken for *il marche en toussant; le lis dans la vallée* for *le lit dans, etc.; le sens de la phrase* for *le sang de, etc.*—SOCIÉTÉ GRAMMATICALE.

342. S of *plus* should be sounded at the end of a phrase, where it signifies More: *il m'en faut plus; je dois en recevoir plus.* Also in the terms *il y a plus, de plus, bien plus; in plus-que-parfait*, and when it stands for the algebraic 'plus': *a plus b.*

343. S is silent in *plus que*, but it is permitted, for the sake of effect, to sound it delicately in such exclamations as *qui plus que lui l'a mérité?*

344. S of *fils* should be distinctly, though delicately sounded.—DOMERGUE. We prefer sounding it on most occasions.

Interrogator: —Have you not some observations to make respecting final <i>s</i> of some verbs?	338
What has been the decision of the Société Grammaticale on the subject?	339
Instructions are furnished here respecting the correct pronunciation of the French for son, sense, lily, more, and all; detail them, if you please	340
Might not an equivocal meaning arise from an incorrect pronunciation of some of those words?	341
What is said here touching the <i>s</i> of <i>plus</i> ?	342
Should <i>s</i> always be silent in <i>plus que</i> ?	343
What has Domergue said on the pronunciation of <i>fils</i> ?	344

345. S is merely euphonical in *va-s-y*, *apporte-s-en*, *mène-s-y*; it has here the sound of z, and is used to avoid a dissonance such as *va y*, *apporte y*, etc.—J. M. RAGON.

346. Double s sounds sharply as a single s; examples: *bissertil*, *desservir*, *essieu*.

347. The e that precedes double s sometimes sounds as [ɛ]: *des-sus*, *de-sous*, *re-sort*; sometimes as [ā]: *de-souder*, *re-susci-ter*; and sometimes as [ə]: *ab-be-sé*, *les-se*.—A. LEMAIRE.

348. Final s of proper names ending with unaccented es is invariably silent even before a vowel: *Anaxandrides était poète*; *Démosthènes a vécu*; *Londres a de belles rues*.

[T]

349. T has two sounds: its natural sound, as in time; examples: *table*, *terre*, *titre*, *total*, *tube*, *type*, etc. and the occasional sound of [t]; examples: *ab-ti-al*, *cap-tieux*, *pa-tient*, *pro-phétie*, *Vénitien*, etc.

350. T preserves its natural sound at the beginning of words when it precedes two vowels: *tiare*, *tiédeur*, *le tion*.

351. Final t is generally silent: *chat*, *billet*, *petit*, *flot*, *début*, etc.

352. Should the following word begin with a vowel or an h mute, in adjectives and verbs more particularly, final t should be heard distinctly: *petit ami*; *sot enfant*; *il vient ici*; *elle écrit à sa mère*.

353. T is invariably silent in the conjunction *et*, wherever it may be situated: *vous et moi*; *lui et elle*. See *et* farther on.

354. T is also silent in *Jésus-Christ*; the first s of *Jésus* being heard as z.

355. There are words at the end of which it is usual to pronounce

Interrogator: — Has the letter s any significance in <i>va-s-y</i> , <i>apporte-s-en</i> , etc.?	345
How should double s be sounded?	346
Is there any particular way of pronouncing e before double s? .	347
Are you acquainted with any particular way of pronouncing final es of proper names?	348
What is the pronunciation of t; its natural and occasional sounds?	349
How should t be pronounced at the beginning of words? .	350
Is it usual to sound final t?	351
When should final t be pronounced distinctly?	352
Should you ever sound the t of the French conjunction ‘and’? .	353
Say the French for Jesus-Christ. Should the t be heard? .	354
Are there not words at the end of which it is usual to pronounce the t? Please to name them all	355

the *t*; examples: *dot, fat, alert, brut, but, zénith, luth* (here the *h* is perfectly silent), *abject, accessit, contact, préérit, rit, strict, déficit, débet, distinct, granit, infect, intact, net, subit, succinct, transit, exéat, incorrect, indirect, knout, lest, tacit, toast, transéat, vivut, Apt* (a town), *indult, zist, zest, est* (the east), *ouest, exact, rapt, tact, correct, direct*, and derivatives, *suspect, chut, mat* (unpolished), *échec et mat* (checkmate), *Christ*, when *Jésus* does not precede it, and *whist*.

356. Final *t* of *sept, huit*, and *vingt* must be distinctly pronounced, when the word which they modify, coming immediately after them, begins with a vowel or an *h* mute: *sept abricots, huit hommes, vingt arbres*.—L'ACADEMIE.

357. The *t* must moreover be heard in *sept* and *huit*, when these words are not used as adjectives before their nouns, and when they occur at the end of a phrase: *le nombre sept; ils étaient sept; le nombre huit; ils étaient huit; le sept ou le huit du mois*.

358. Before the consonant of a word modified by *sept, huit*, and *vingt*, the *t* should be silent: *sept maisons, huit villes, vingt personnes; sept cents soldats; huit mil le hommes*.—RESTAUT.

359. The *t* of *vingt* from *vingt-et-un* or *vingt-un* to *vingt-neuf* must be clearly articulated.

360. *T* is silent in *quatre-vingts, quatre-vingt-un, quatre-vingt-deux*, to *quatre-vingt-dix-neuf*.

361. *T* should not be heard at the end of *aspect, circonspect, respect*. Sound *c* as *k* before words beginning with a vowel.—G. DUVIVIER.

362. *T* bears a similar sound to that of *s* in the English word *sit*, when it is followed by *ial, iel, ion, ieux, ient, ience*, and not preceded by an *s* or *x*; examples: *impatriel, essentiel, captieux, patient, patience, perfection*, etc.

Interrogator: — When should <i>t</i> be heard at the end of <i>sept</i> and <i>huit?</i>	356
Are there not other cases in which the <i>t</i> of <i>sept</i> and <i>huit</i> should be sounded?	357
What is the consequence, when a word beginning with a consonant follows <i>sept, huit</i> , and <i>vingt?</i>	358
Have you not here an article on the <i>t</i> of <i>vingt?</i>	359
Should <i>t</i> be heard in the French of eighty and following numbers?	360
Ought you to pronounce the <i>t</i> in the French for <i>respect, aspect, circumspect?</i>	361
Could you mention the cases in which <i>t</i> bears a sound similar to that of <i>s</i> in <i>sit?</i>	362

363. When an *s* or *x* precedes the *t*, it preserves its natural sound: *bastion*, *mixtion*, etc.

364. T sounds also like *s* of *sit*, in the terminations *atie*, *étie*, *eptie*, *otie*, *utie*; examples: *primitie*, *prophétie*, *ineptie*, *Béotie*, *minutie*, etc.

365. It is also usual to sound *t* as sharp *s* in *satiété*, *insatiable*, *insatiabilité*, *insatiableness*.

366. The verbs *initier* and *balbutier*, with their derivatives, have their *t* pronounced as [s] throughout their conjugation: *balbutiemment*, *initial*, *initiative*.

367. *Châtier* has its *t* sounded in the natural way for all its tenses.

368. When nouns or names of professions and trades terminate in *tié* or *tier*, they are invariably pronounced in the regular way, with a natural *t*; examples: *amitié*, *chantier*, etc.

369. At the end of names of persons and national names, the syllable *tién* assumes a sharp sound: *Vénitien*, *Dioclétien*, *Domitien*, etc.

370. T preserves its natural sound in monosyllables, nouns and adjectives generally: *Chrétien*, *entretien*, *soutien*, etc. and in the tenses of the verb *tenir* and its derivatives.

371. Carelessness in the pronunciation of *ti* may produce a material alteration in the meaning of words: *nous leur portions leurs portions*; *nous intentions ce procès avec des intentions amicales*; *nous attentions contre lui malgré des attentions délicates*; in the first phrase

Interrogator: — What are the letters after which <i>ti</i> should not be sounded as <i>si</i> in <i>sit</i> ?	363
Which are the terminations containing a <i>ti</i> sounded as <i>si</i> in <i>sit</i> ?	364
What is the pronunciation of <i>t</i> in the French for satiety and derivatives?	365
Have the verbs, <i>initiate</i> and <i>stammer</i> , a sibilant or natural <i>t</i> ?	366
There is a verb in which <i>ti</i> , throughout the conjugation, sounds in the natural way; which is it?	367
What is the pronunciation of final <i>tié</i> and <i>tier</i> in nouns and names of professions, etc.?	368
Is there a particular way of pronouncing <i>tién</i> in the names of persons and national names?	369
Mention the words in which <i>tién</i> preserves the natural sound of <i>t</i>	370
What might be the consequence of pronouncing carelessly the syllable <i>ti</i> ? Please to furnish a few examples	371

t of the verb *portions* preserves its natural sound; whilst it is sharply sounded in *portions* and the nouns *attentions* and *intentions*: the verbs have natural *t*'s; the nouns, hissing ones.

372. T should be silent at the end of the third persons singular and plural of verbs: *il est*, *il finissait*, *il reçut*, *ils vendent*, *ils ve-naient*, *ils mourront*, etc.; but, in general, final *t* should be heard, when the next word begins with a vowel or an *h* mute: *il est ici*, *il finissait un théme*, *il reçut une lettre*, etc.

373. Th should invariably be pronounced everywhere as a single *t*; examples: *Thalie*, *thé*, *théme*, *Thomas*, *thuriétaire*, *thym*, etc.

374. Th is sounded distinctly as [t̪] whenever it is found at the end of words: *Spath*, *Nazareth*, *Judith*, *Loth*, *bismuth*.

375. Th is silent in *asthme*, *asthmatic*.

376. T, between two hyphens, is a euphonical *t*; it should be heard as if no hyphen were there: *a-t-il*, as *atil*; *danse-t-elle*, as *dansetelle*, etc.

377. REMARKS:—Whenever *sot* is used as a noun, its *t* is distinctly sounded: *vous êtes un sot!* As an adjective its *t* is silent before a consonant: *il a tenu un sot langage*.—JOURNAL GRAMMATICAL.

378. The *t* of *but* is sounded, when this word closes a phrase: *viser au but*. It is silent, or very faintly articulated, before a consonant: *un but louable*.

379. T is silent in *Westphalie* and in *post of post-scriptum*.

380. T of the termination *ort* should be distinctly sounded when it precedes a word beginning with a vowel: *une mort affreuse*, *un transport aveugle*.

381. When the conjunction *et* is mentioned by itself as the name

Interrogator: — When should <i>t</i> be heard at the end of verbs?	
When should it be silent?	372
Is it correct to pronounce French <i>th</i> in the English way?	373
How should <i>th</i> be sounded at the end of words?	374
When should <i>th</i> be silent in the body of words?	375
Is there not a <i>t</i> used between two hyphens? What is it called, and how is it pronounced?	376
Can you remember a rule on the pronunciation of <i>sot</i> ?	377
What is the French for aim? How do you pronounce it?	378
Translate the words Westphalia and post-scriptum into French	379
How should <i>t</i> of the termination <i>ort</i> be sounded before a vowel?	380
Have not the Société Grammaticale alluded to the pronunciation of <i>t</i> in the conjunction <i>et</i> ?	381

of a part of speech, its *t* may be sounded to distinguish it from *é*. *T* is also sounded in *et cætera*; nowhere else.—SOCIÉTÉ GRAMMATICALE.

382. There is a plural termination of verbs, *ent*, which has a final *t*; this *t* is perfectly silent before a consonant, and at the close of a phrase: *ils parlent bien*, *elles cousent peu*, *je veux qu'ils partent*.—RESTAUR.

383. It is better to sound the *t* in *avant-hier*, although many people omit to pronounce it.

384. In many words where double *t* occurs, it is incorrect to pronounce them both: *attacher*, *atteler*, *attirer*, *botte*, *butte*, etc.

385. Both *t*'s should be sounded in: *atticisme*, *atticurgues*, *attique*, *attiquement*, *battologie*, *guttural*, *guttifère*, *guttiers*, *intermittence*, *intermittent*, *pittoresque*, *pittoresquement*.

[U]

386. No sound in the English language corresponds in the least degree with the correct French pronunciation of *u*, and with the deep diphthongs *œu* and *eu*, which *u* serves to compose.

387. There are, however, two diphthongs, *œu* and *eu*, which may be fairly illustrated by *e* in the English word *her*, *u* in *fur*, or *i* in *stir*.

388. Diphthong *œu* is deep and without equivalent in the English language in *œufs*, *bœufs* and whenever it does not precede final *f* or *r*: it sounds as *e* of *her* in the terminations *œuf* and *œur*; examples: *nœud*, *vœux*; *bœuf*, *cœur*, *œur*.

389. Diphthong *eu* is deep, and without English equivalent, in the terminations *eûne*, *euse*, *eut*, *eux*; it may be fairly represented by *e* of *her*, in the terminations *euf*, *eul*, *eule*, *eune*, *euple*, *euge*, *eur*, *eure*,

Interrogator : —	There is an article on the pronunciation of plural <i>ent</i> of verbs; what is it?	382
The day before yesterday is rendered in French by a particular term; how is it pronounced?	383	
Is it usual to sound both <i>t</i> 's in words which have a double <i>t</i> ?	384	
Mention the words in which both <i>t</i> 's should be heard	385	
Would it be possible to find a sound in the English language that could answer to that of French <i>u</i> , or deep diphthongs <i>œu</i> and <i>eu</i> ?	386	
Are there not two diphthongs, <i>œu</i> and <i>eu</i> , which may be illustrated by equivalent English sounds?	387	
Give me examples containing the diphthong <i>œu</i>	388	
Give me other examples containing the diphthong <i>eu</i>	389	

exte, euve; examples: *jeûne, yeuse, plent, deux; veuf, seul, gueule, jeune, pentateuque, peuple, peur, heure, meute, fleuve.*

390. U of *gui* should be sounded distinctly in *aiguiser, aiguillon, Guise* (a name), *sanguifier*, and derivatives.

391. U should form only one sound, as *e* of *be*, in *sanguinaire, sanguine, sanguinolent, sanguinole.*

392. U is often silent, after *g* and *q*, before a vowel: *nargua, gué, guide; quatre, quête, quitte, quote.* See *gu* and *qu*.

393. Accents have no effect on the pronunciation of *u* in *éût, fut, reçût, crû, dû, tû, où*, which are pronounced as *eut, fut, reçut, cru, du, tu, ou.*

394. When a final syllable ending with *es* follows *û*, as *cûmes, fûmes, reçûtes*, etc., a slightly lengthened sound may be given to that *u*.

395. Combined with *g*, as *gu*, and *g* as *gu*, the *u* has sometimes the sound of *ou*. See *g* and *q*.

396. Where a diæresis is seen over *ü*, it signifies that the *u* must be heard distinctly, as well as the preceding vowel: *Essaü, Antinoüs, etc.* See *ë* in *contiguë*, etc.

397. UX in the syllable and termination *ueil* has a sound resembling that of *u* in the English word ‘but,’ with the liquid French *l* following it: *écueil, orgueil, cercueil, recueillir, s'enorgueillir*, etc.

398. FINAL UE, and *ues*, not immediately following *g* or *q*, sound exactly like French *u*: examples: *avenue, charrues, tu remues*; the verbal plural *nt* makes no difference: *ils remuent, ils tuent.*

399. UX is silent as a final after *g* and *q*; examples: *dague, figue, marque, pique.* See *gué*.

400. When *une heure* signifies one o'clock, the *u* of *une* is pro-

Interrogator: —Pray, tell me which are the words with <i>gui</i> in which <i>u</i> must be distinctly heard	390
When should <i>ui</i> form only one sound?	391
Is <i>u</i> ever silent after <i>g</i> and <i>q</i> ?	392
Have accents any effect on the sounding of <i>u</i> ?	393
When has the accent an influence over the pronunciation of the letter <i>u</i> ?	394
What particular sound is sometimes given to <i>u</i> ?	395
What does a diæresis signify when it is found over <i>u</i> ?	396
How should you pronounce <i>ue</i> when it precedes <i>il</i> ?	397
UX and <i>ues</i> are often the terminations of words; how should they be pronounced?	398
Is <i>ue</i> ever silent at the end of words?	399
Have you not here an article on the pronunciation of <i>ue</i> before <i>heure</i> ?	400

nounced as if an aspirated *h* preceded it: *de une heure à deux heures*; but when it merely means an hour, one hour, the *u* is pronounced without aspiration: *une promenade d'une heure*.

401. The *u* of *un*, *une*, is treated also as if it were aspirated after *quatre-vingt*; examples: *quatre-vingt-un*; *quatre-vingt-une*.

[V]

402. The natural sound of *v* is [v̑].

403. *V*, at the beginning or in the body of words, is never pronounced otherwise than in the regular way: *valeur*, *vérité*, *victoire*, *volonie*, *vie*, *voile*, *vœux*, *savoir*, *lever*, *vivre*, etc.

[W]

404. *W* is articulated in two ways: as simple *v* for *Waux-hall*, *wagon*, *Wagram*, *wallon*, *Warwick*, *Weimar*, *Westphalie*, and derivatives, *Whigh*, *Washington*, *Wasa*, *Walbon*, *Wirtemberg*, etc.; as *ou* for *Waterloo*, *whiski*, *whist*, *Walter Scott*, etc.

405. *Ew* in *Newton* is pronounced as deep French *eu*; and *aw* in *Law*, as French *o*.

406. *Longwi*, the name of a town, is pronounced [*lon-ouē*].

[X]

407. *X* has none but accidental sounds.

408. *X* is pronounced as *ks* in *axione*, *Xiphias*, *Xipholde*, *Xyste*, *Alexandrie*, *fluxion*, *taxe*, *verré*, etc.; as *gz* in *Xénophon*, *examen*, *exemple*, *exaucer*, *exarque*, *exercice*, *exil*, *exiger*, and derivatives, *Xavier*, *Xanthe*, *Xantippe*, etc. and in *Xerxès*, with the second *x* sounded as a sharp *s*: *Ximénès*.

409. *X* should be heard as a *k* in *excellent*, *excellence*, and derivatives; as a sharp *s* or double *s* in *soixante*, *Bruxelles*, *Auxone*, *Auzerre*, *Luxen*, etc.; as a *z* in *deuxième*, *sixième*, *dixième*, *dix-huit*, *dix-neuf*, and derivatives.

Interrogator: — What is the sound of *u* in *un*, *une*, after *quatre-vingt*? 401

Have you read the article on French *v*? Tell me how it should be pronounced 402, 403

How many ways are there of pronouncing French *w*? 404

What is the French for the proper names, *Newton* and *Law*? 405

Give me the name of the town of France mentioned here 406

Is there any particular way of pronouncing *x*? 407

Has *x* any other sound besides those of *ks* and *gz*? 408

Mention the words in which *x* sounds as *k*, as sharp *s*, and as *z* 409

410. X usually sounds as *ks*, the *s* sharply pronounced, when it occurs between two vowels, in the body of words; examples: *maxime, seze, fixer, boxer, luxe*.

411. When *x* follows an initial *e*, and precedes a vowel, it is sounded as *gz*; examples: *examen, exempt, exigence, exotique, exultation*, etc.

412. EXCEPTION I.—X has the sound of double *s* sharply pronounced, notwithstanding the two vowels between which it occurs, in *soixante, Bruxelles, Auxonne, Auxerre, Auxerrois*.

413. EXCEPTION II.—X has the sound of *z*, in *sixain, sixième, dixième, deuxième*, and derivatives.

414. X usually sounds as *ks*, the *s* sharply pronounced, when it immediately precedes *ca, co, cu*, or any consonant but *h*; examples: *excavation, excommunier, excuse, expédient, inexpugnable*.—*BEAUSÉ*.

415. X usually sounds as *gz*, when it follows *e*, at the beginning of words, and precedes any vowel, an *h* even intervening: *exact, exercice, exile, exorde, exubérant; exhale, exhéder, exhibition, exhorter, exhumer*.

416. ~~EXC~~ The words at the beginning of which *ex* sounds as *egz*, preserve that sound, notwithstanding the negative *in*, which is often found before them: *inexact, inexécutable, inexigible, inexorable*, etc.

417. EXCEPTION.—X sounds as *ks*, in *exécrable*, and derivatives.

418. X usually sounds as *k*, when it precedes *ce, ci*; examples: *excès, exciter, exception*.

419. Final *x* sounds as *ks*, the *s* sharply pronounced, in proper names: *Pollux, Ajax, Palafox, Aix-la-Chapelle*, and in nouns denoting species or kinds: *borax, index, lynx, sphinx, phénix, larynx, styrax, thorax, onyx*, adding the adjective *préfix*.

Interrogator: —What are the cases in which <i>x</i> should be sounded as <i>ks</i> ?	410
Name those in which <i>x</i> should be sounded as <i>gz</i> ?	411
Is there not a first exception to this sounding of <i>x</i> ?	412
There is a second exception against this sounding of <i>x</i> ; name the words in which it sounds simply as <i>z</i>	413
What is the sound of <i>x</i> when it precedes <i>ca, co, cu</i> , etc.?	414
What is the sound of <i>x</i> when it immediately follows initial <i>e</i> ?	415
Is there not an article on <i>in</i> preceding <i>ex</i> at the beginning of words?	416
Which are the words excepted from the rule in Art. 415?	417
What is the pronunciation of <i>x</i> when it precedes <i>ce, or ci</i> ?	418
Mention the cases in which final <i>x</i> sounds as <i>ks</i>	419

420. EXCEPTION.—*Aix*, a town of Provence, is called [ɛ̃].

421. X should be heard as a sharp s in *six*, *dix*, used alone, and when those words do not modify some other word immediately following: *trois et trois font six*; *six et quatre font dix*.

422. Whenever *six*, *dix*, and *deux* precede a word modified by them, their x is perfectly silent before a consonant, and it sounds as z before a vowel or an h mute: *six garçons*, *dix filles*, *deux chevaux*; *six amis*, *dix hommes*, *deux oiseaux*.

423. In all other cases final x is silent in words used by themselves, or before a consonant, and it bears the sound of z, pronounced distinctly, before words beginning with a vowel or an h mute.

[Y]

424. Y, between two vowels, assumes the sound of a double i, each i having a separate power over the vowel that precedes or follows it: *Abbaye*, *moyen*, *joyeux*, etc. pronounced as if they were written: *Abbai-ie*, *moi-ien*, *joi-ieu*.

425. In *pays* and derivatives, the y has also the sound of double i: *paysan*, *paysage*, etc. are pronounced as if they were spelt *pai-sian*, *pai-isage*.

426. The letter y, in all other cases, bears the sound of a single French i: *hymen*, *yacht*, *yeux*, *yeuse*, *étyologie*, *jury*, etc.

[Z]

427. The natural sound of French z is [z̥].

428. Z has the sound which it bears in *zigzag*, for *Zacharie*, *Zéphire*, *zizanie*, *zone*, *Zurich*, etc., and at the beginning and in the body of words generally.

Interrogator: — Is there not an exception to the rule in Art. 419? Which is the word excepted?	420
How should x be pronounced in <i>dix</i> and <i>six</i> ?	421
Should not x of <i>deux</i> , <i>dix</i> , and <i>six</i> be sometimes sounded as z?	422
What are the cases in which final x is silent? Does it then sometimes sound as z?	423
When French y occurs between two vowels, how should it be pronounced?	424
What is the French for country, countryman, landscape?	425
Should i invariably sound as double i?	426
What is the natural way of pronouncing French z?	427
How is z pronounced at the beginning and in the body of words?	428

429. Final *z* should be pronounced as a sharp *s* in *Metz, Alvarez, Retz, Cortez, Rodez, Suéz*.

430. *Z* preserves its natural sound of [zé] in *Rodriguez, Sanchez, Olivarez*.

431. *Z* is silent in *assez, chez, nez*, and at the end of the second plural persons of verbs: *tous avez; chantez, dansez*, etc.

432. Whenever final *z* should be silent before a consonant, and at the end of a phrase, it should be distinctly heard before a word beginning with a vowel or an *h* mute: *venez chez moi; allez aussi chez eux*.

433. It is allowed, in the rapidity of familiar conversation, to omit sounding final *z* before a word beginning with a vowel.—**WAilly.**

434. *Z* must, however, be distinctly sounded, whenever it precedes *en* and *y*; examples: *allez-y; prenez-en*.

SYLLABLES CALLED NASAL.

435. Although *vaunt, can't, don't, uncle*, have frequently been referred to in this work as English words containing sounds of a nasal character, we do not give them as perfect equivalents.

436. Final *m* and *n* of a nasal syllable must be perfectly silent before words beginning with a consonant, and at the end of phrases: *bon garçon, vin sûr, doux parfum*. It must also be silent at the end of any word preceding another word, with which it has no other connexion but that arising from the context of the phrase or sentence in which it occurs: *cette maison est belle; bon à manger*.

Interrogator:— Is final <i>z</i> pronounced in any particular way?	429
Mention the proper names in which final <i>z</i> sounds as [zé]	430
Is the letter <i>z</i> ever silent in French words?	431
Should it be silent before words beginning with a vowel?	432
Must final <i>z</i> be invariably sounded before a vowel?	433
May final <i>z</i> be silent before <i>en, y?</i>	434
Do the English words <i>vaunt, can't, don't, uncle</i> , contain sounds equivalent to the French nasals?	435
What is the correct pronunciation of <i>m</i> and <i>n</i> in nasal syllables? Should <i>m</i> and <i>n</i> be silent in any other case?	436

437. When the nasal syllable concludes a word that immediately precedes another word beginning with a vowel or an *h* mute, the latter word being furthermore qualified or modified by the former, the final *n* of that nasal syllable must be distinctly heard in connection with the following vowel or *h* mute: *ton-esprit*, *bon-ange*, *son-dme*, *certain-auteur*.

438. Final *n* should be pronounced in *'on*, when it immediately precedes a verb over which it presides as subject: *on arrive*, *on a dit*; *on assure*.

439. *N* of *on* remains perfectly silent when it precedes a consonant or terminates a phrase: *on vient*; *on dit*; *on certifie*; *vient-on*? *dit-on*? etc.; *viendra-t-on aujourd'hui*? *arriva-t-on hier*? etc.

440. It is invariably silent at the end of nouns, and at the end of adjectives also, when these latter words precede a preposition: *un bien à vendre*, *un jambon excellent*; *un bon à boire*; *vilain à faire peur*, etc.

441. When the preposition *en* precedes an object noun beginning with a vowel or an *h* mute, it requires its *n* to be heard: *en Italie*, *en Angleterre*; when this noun begins with a consonant, its *n* remains silent: *en France*, *en Russie*.

442. *N* sounds also in the pronoun *en* before a verb beginning with a vowel or an *h* mute, when it acts as indirect object to that verb: *je n'en ai point*, *il en a*, *en aura qui voudra*, *en entendez-vous parler*?

443. *N* of *en* is silent in most other cases: *donnez-m'en un peu*; *envoyez-m'en aussi*.

444. *Bien* and *rien*, acting as adverbs, have their *n* distinctly pronounced before a vowel or an *h* mute, because they generally precede some verb or adjective which they modify: *il est bien élevé*; *il n'a rien oublié*.

Interrogator:—When should <i>n</i> be sounded in nasal syllables?	437
Should <i>n</i> ever be heard at the end of <i>on</i> ?	438
Should <i>n</i> of <i>on</i> ever be perfectly silent?	439
Is it invariably sounded at the end of nouns and adjectives?	440
There is an <i>n</i> in the preposition <i>en</i> ; how should you pronounce it?	441
How is the <i>n</i> of the pronoun <i>en</i> pronounced?	442
Is not <i>n</i> of the pronoun <i>en</i> sometimes silent?	443
Do you know what is the correct pronunciation of <i>bien</i> and <i>rien</i> ?	444

445. N of *bien* and *rien* is perfectly silent everywhere, whenever they are applied as nouns: *ce bien est à moi ; il n'a rien, et n'aura jamais rien.*

446. The nasal syllables which generally have a sound something like that of *aw* in the English words *vaunt, gaunt, daunt*, are *əm, an, ean, em, en*, as in *ambition, vendant, songeant, emploi, envie*; — *ən* in *Caen*, and *aon* in *Laon, paon*, are pronounced in the same way. See *om*.

447. *Am, em, im, om, um, ym*, are invariably nasal syllables before a *b* or *p*: *emballage, embarras, imbu, ombre, humble, nymphe, ample, temple, simple, pompe, Olympe.*

448. *Em* is also invariably nasal at the beginning of words before an *m*: *emmailloter, emmener.*

449. In *exempt, prompt, domter*, and derivatives, *em* and *on* are nasals, because those words were formerly and are still often found written with a *p*; as *exempt, prompt, dompter.*

450. *Em* and *en* are not nasal in words of foreign origin, the *e* being pronounced as [ɛ], and the *m* or *n* distinctly sounded: *Jérusalem, triennal, hymen.*

451. *En* is nasal in *examen*, and in the termination *ien.*

452. *ENNE* after *i* is not nasal, and should be pronounced as [ɛnɛ] at the end of nouns, nouns proper, and adjectives: *chienne, Vienne, mienne, tienne.*

453. *En* is not nasal in those tenses of the verbs *venir, tenir*, and derivatives, that end with *ienne*, etc.: *que je vienne, que tu tiennes, etc.*, nor is *en* nasal in words with final *enne, ennes, enment*: *que je*

Interrogator:—Should *n* be heard at the end of *bien* and *rien* used as nouns? 445

Repeat the syllables which have a sound similar to *aw* of *vaunt* 446

When are *am, em, im*, etc. here mentioned invariably nasal? 447

Is *em* a nasal in any other case? 448

What is the reason that *em* and *om* are nasals in *exempt, prompt, domter?* 449

Are *em* and *en* nasals in words of foreign origin? 450

What is the sound of *en* in the French for examination? Is it nasal in the termination *ien?* 451

Can you tell me how final *enne* should be sounded in nouns, pronouns and adjectives? 452

Have you any observation to make respecting the verbs *venir* and *tenir?* 453

prenne, que tu prennes, qu'ils prennent. Give *en* of the terminations *enne, ennes, enment*, the sound of French *ène*.

454. EN of the word *ennemi* sounds as [èné].

455. But *en* of nouns and adjectives, with their derivatives, having a final *ient* or *ience*, is invariably nasal, and should be heard as nasal French *an*; examples: *patient, patience, patienter*, etc. See final *iens* and *ient*.

456. EMME of *lemme, dilemme, sel-gemme*, should be pronounced as *ème*. It should sound as [àmè] in *femme*. See letter E.

457. ENT is a nasal nearly answering to the sound of *aun* in *vaunt*, wherever it is not preceded by an *i*, and when it does not form a plural verbal termination: *souvent, ougent, prudent*.

458. ENT is perfectly silent as a plural verbal termination: *ils aiment, ils dansent, ils chantent*; the ending *t* being distinctly pronounced only before a vowel or an *h* mute: *ils aiment-à rire; elles dansent-à raver*, etc.

459. HOMONYMOUS EXAMPLES, showing the necessity of attending carefully to the pronunciation of final *ent*. The first example represents nasal *ent*, the second, silent *ent*:—

460. *Abstergent*, cleansing; *ils abstergent*, they cleanse; *adhérent*, follower; *ils adhèrent*, they hold by; *côncident*, coincident; *ils coïncident*, they coincide; *content*, happy; *ils content*, they relate; *convergent*, converging; *ils convergent*, they converge; *il convient*, he agrees; *ils convient*, they invite; *couvent*, convent; *elles couvent*, they are hatching; *diffrérent*, unlike; *ils diffèrent*, they differ; *excellent*, excellent; *ils excellent*, they surpass; *expédient*, scheme; *ils expédient*, they despatch; *négligent*, neglectful; *ils négligent*, they neglect; *parent*, relative; *ils parent*, they deck; *précédent*, foregoing; *ils précédent*, they precede; *président*, president; *ils président*, they preside; *il pressent*, he anticipates; *ils pressent*, they squeeze; *résident*, an envoy; *ils résident*, they reside, etc.

Interrogator:—How should the French for the word enemy be pronounced? 454

When *en* occurs in nouns and adjectives, should it be invariably nasal? 455

What is the pronunciation of the termination *emme*? 456

In what cases does *ent* sound like *aun* in *vaunt*? 457

Should *ent*, the plural termination of verbs, be heard or not? 458

Have you any examples of words containing nasal and silent *ent*? 459

Repeat the words in which those examples of *ent* may be found 460

461. Final *ien*, *iens*, and *yen*, of nouns, and *iens*, *ient*, of some tenses of *tenir*, *venir*, and their derivatives, are nasal syllables, sounding as [yan] wherever they occur; examples: *soutien*, *bien*, *chien*, *gardien*; *iens*, *magiciens*, *musiciens*; *moyen*, *citoyens*. *Je tiendrai*, *tu viens*, *il maintient*. See *enne*.

462. *In* of adjectives, pronouns, and adverbs, is also nasal before a word beginning with a consonant: *ancien militaire*, *le mien aussi*, *mieux*, *combien cela?* and at the conclusion of any phrase: *le plus ancien*, *voilà le mien*, *dites-moi combien*.

463. When the next word begins with a vowel or an *h* mute, the *n* of final *ien* should generally be sounded, and the *e* preceding it pronounced as *è*; examples: *un ancien ami*; *le mien aussi*; *combien en a-t-il?*

464. The regular nasal syllables that have a sound somewhat similar to that of *an* in the English abbreviations *can't*, *shan't*, are *im*, *in*, *aim*, *ain*, *ein*; examples: *imparfait*, *vin*, *faim*, *gain*, *peintre*.

465. *I*, preceding *m* or *n*, does not always indicate a nasal: *m* and *n* should then be heard distinctly. For example, *im* is not nasal in *Sélim*, *Ephraïm*, and proper names taken from foreign languages

466. *In* is not nasal in the body of words, where it immediately precedes a vowel or a silent *h*: *inanime*, *inodore*, *inhumain*, etc.

467. *Im* and *in* are not nasal at the beginning of words, when they precede *m* or *n*; as *immense*, *innocent*, etc.

468. *Om*, *on*, *eon*, are nasal syllables answering in sound, to *on* of the English abbreviations *don't*, *won't*, as most people pronounce them; examples: *comte*, *abandon*, *bourgeon*, *mangeons*, etc.

Interrogator: — Please to tell me what is the pronunciation of final *ien*, *iens*, and *yen* of nouns, and that of *ien*, *iens*, *ient*, of the verbs *venir* and *tenir*? 46

Should *ien* of adjectives, pronouns, and adverbs, be differently pronounced? 42

Does a word, beginning with a vowel, affect the sound of final *ien*? 43

Mention the French nasal syllables corresponding in sound with *an* of the English word *can't*, etc. 44

Are *im* and *in* invariably sounded as nasal syllables? 45

Supposing a vowel or silent *h* should follow *im* and *in*; how would you pronounce those syllables? 46

How should *im* and *in* be sounded at the beginning of words? 47

Have you any sound in the English language answering to that of French *om*, *on*, and *eon*? 48

469. *Aon, um, un*, bear occasionally the sound of nasal French *on*; examples: *taon, Humber, Munster*. See Articles 468, 474.

470. The syllable *om* is always a nasal, when it precedes a *b* or *p*; examples: *nombre, compte*; and at the end of words: *nom, pronom*.

471. *Om* is not nasal in *automne*, where *m* is perfectly silent.

472. Several consonants may be found terminating *on*; they never affect the nasal pronunciation of that syllable: *tronc, blond, rond, mont, long, bond, fond, sons, boutons, je tonds, tu tonds, il tond, nous aimons*, etc. See Articles 236, 251.

473. Nasal *om* may be followed by *ps* and *pt*: *je romps, tu romps, il rompt*.

474. Any observing student will detect a sound in *un* of the English word *uncle*, that approaches pretty closely to the sound necessary for nasal *um, un*, and *eun*; examples: *parfum, importun, à jeun*.

475. *Um* is not a nasal in words purely Latin, or belonging to foreign languages: *factum, factotum, duumvir, triumvir*; in those cases the *m* must be distinctly heard, and the *u* pronounced as *o* of *not*.

FRENCH DIPHTHONGS.

* * * The analogous English sound of each diphthong immediately follows it:—

476. *Aix*, is pronounced as *a* of car, and *e* of be, simultaneously uttered: *aé! aé!* a cry denoting pain.

477. *Eoi*, as *o* of no, and *a* of bat; or, as some modern gram-

Interrogator: — What is the occasional sound of <i>aon, um, and un?</i>	469
When is the syllable <i>om</i> invariably a nasal?	470
By what word is autumn rendered in French?	471
Have consonants, following <i>on</i> at the end of words, any effect on its pronunciation?	472
Should <i>omps</i> and <i>ompt</i> be sounded as nasals, notwithstanding their final <i>ps</i> and <i>pt</i> ?	473
Mention the nasal French syllables answering in sound to <i>un</i> of the English word <i>uncle</i>	474
What is the pronunciation of <i>um</i> in words purely Latin?	475
You have here a list of the French diphthongs; give me a sound similar to that of <i>aé</i>	476
Furnish an equivalent English sound for French diphthong <i>eoi</i>	477

marians recommend, as *o* of no, and *ai* of pair ; examples: *bouygnois*, *villageois*. See *oi*, and Art. 253, 254.

478. *Ia*, as *e* of be, and *a* of car ; examples: *diacre*, *faacre*.

479. *Iai*, as *e* of be, and *ai* of pair ; examples: *biais*, *niais*.

480. *Ian*, as *e* of be, and *au* of vaunt, the *n* not being sounded ; example: *viande*.

481. *Iau*, as *e* of be, and *o* of no ; example: *miauler*.

482. *Ie*, as *e* of be, and *ay* of day ; examples: *pied*, *amitié*, *moitié*.

483. *Ie*, as *e* of be, and *e* of bell ; examples: *vieille*, *matière*, *lièvre*.

484. *Ien*, as *e* of be, and *au* of vaunt, the *n* being silent ; examples: *patient*, *science*.

485. *Ien*, as *e* of be, and *an* of can't, the *n* being silent ; examples: *rien*, *bien*.

486. *Ieu*, as *e* of be, and a sound unlike any in the English language ; example: *Dieu*.

487. *Io*, as *e* of be, and *o* of not ; example: *pioche*.

488. *Ion*, as *e* of be, and *on* of don't ; examples: *ambition*, *pion*, *nous aimions*.

489. *Iou*, as *e* of be, and *ou* of you ; example: *Montesquiou*.

490. *Ouai*, as *ou* of you, and *ai* of pair ; example: *ouais !*

491. *Oe*, as *o* of no, and *e* of bell ; *we* of well, would perhaps be better ; example: *moëlle*.

492. The word *poète* and derivatives, formerly written with a diæresis over the first *ë*, is considered by the *Académie française* to

Interrogator: —Furnish an equivalent English sound for French diphthong <i>ia</i>	478
Furnish one for French diphthong <i>iai</i>	479
" one for " <i>ian</i>	480
" one for " <i>iau</i>	481
" one for " <i>ie</i> or <i>ié</i>	482
" one for " <i>ie</i> or <i>ié</i>	483
" one for " <i>ien</i> in <i>patient</i>	484
" one for " <i>ien</i> in <i>bien</i>	485
Furnish one answering to that of <i>ieu</i>	486
" one " <i>of io</i>	487
" one " <i>of ion</i>	488
" one " <i>of iou</i>	489
" one " <i>of ouai</i>	490
" one " <i>of oe</i>	491
Have you not an observation to make on the pronunciation of the word <i>poète</i> ?	492

contain a double vowel sound, and not a diphthong. The diphthong pronunciation of *oe* for this word is not used in conversation.

493. *Oi* as *o* of no, and *ai* of pair; this is a disputed sound; some will have it, as *ou* of you, and *ai* of pair; others prefer it simply as *o* of no, and *a* of car; examples: *loi*, *foi*. We venture to recommend the first sound, with a very broad articulation of *ai* in pair.

494. *Oi* is not always a diphthong. It is a diphthong in monosyllables: *rois*, *mois*, *bois*; in verbs ending with: *oire*, *oître*, as *croire*, *boire*, *croître*, etc. But —

495. *Oi* in *paroître*, *connoître*, when they are written in this obsolete way, is a "compound vowel."

496. *Oi* is, furthermore, a diphthong in the terminations, *oi*, *oie*, *oir*, *oire*, *eoire*, *eois*, *oise*, *oisse*; examples: *emploi*, *courroie*, *vouloir*, *observatoire*, *nageoire*, *bourgeois*, *framboise*, *villageoise*, *anguisse*. See Art. 255.

497. *Oi* is a diphthong in the body of words, when it precedes a vowel: *ondoirement*. As the termination of syllables in general: *poison*, *courtoisie*. At the end of names of nations not frequently spoken of: *Danois*, *Suédois*, *Chinois*, *Iroquois*, etc.

498. *Oi* in *Japonois*, which is now spelt *Japonais*, has the sound of *ai* in pair, and is therefore not a diphthong.

499. The proper name *François* (*Francis*) contains diphthong *oi*; so do *Albigeois*, *Franc-comtois*, *Gallois*, and most provincial names, because they are comparatively seldom used. *Charolois*, now *Charolais*, may be excepted.

500. The diphthong *oi* has a somewhat broader sound in syllables where an *e* mute immediately follows it: *soie*, *soierie*. Instead, therefore, of the sounds of *o*, and *ai* of pair combined, the sounds of *o*, and *a* of car, should be applied to *oie*, *courroie*, etc.

Interrogator : —	Furnish an English sound answering to that of French diphthong <i>oi</i>	493
Is <i>oi</i> always pronounced as a diphthong?	494	
What is <i>oi</i> of the verbs <i>connoître</i> , <i>paroître</i> ?	495	
When is <i>oi</i> to be sounded as a diphthong?	496	
Are there other words in which <i>oi</i> is a diphthong? Give me further examples containing diphthong <i>oi</i>	497	
Is <i>oi</i> in the French for Japonese a diphthong or not?	498	
A few proper names are mentioned here in which <i>oi</i> should be sounded as a diphthong; mention them	499	
What is the pronunciation of diphthong <i>oie</i> ?	500	

501. OIN, as *o* of no, and *an* of can't, no sound of *n* being allowed; examples: *soin, soin, besoin, moins, poing.*

502. OUA, as *ou* of you, and *a* of car; examples: *tu jouas, il loua; tu nousas, elle loua.*

503. OUAN, as *ou* of you, and *au* of vaunt; examples: *jouant, nouant, louant.*

504. OUE, as *ou* of you, and *e* of bell; example: *ouest.* See final *t.*

505. OUEU, as *ou* of you, and *au* of vaunt; examples: *Ecouen, Rouen.*

506. OUI, as *ou* of you, and *e* of be; also as *wee* of weedy; examples: *Louis, oui, inoui, réjoui.*

507. OUIN, as *ou* of you, and *an* of can't; examples: *marsouin, baragouin.*

508. UA, as *ou* of you, and *a* of car; example: *équateur.* This sound belongs exclusively to *ua* following *g* and *q.* See letters *g* and *q.*

509. UZ, as a sound not having any equivalent in the English language, and *e* of bell; example: *écuelle.* See Art. 386.

510. UI, as a sound without English equivalent, and *e* of be; examples: *lui, étui, équi-angle.* See *qu* and *gu.*

511. There is a *wi* following *g* and *q* that is a compound vowel, and sounds simply as *e* of be; examples: *guide, qui.*

512. UIN, as a sound without English equivalent, and *an* of can't; examples: *Juin, suinter.*

513. Several of the preceding diphthongs become double vowels in poetry: *io, ui, ian, ien, ieu, ion, etc.,* forming but one syllable in

Interrogator: — Furnish an English sound answering to that of French diphthong <i>oin</i>	501
Furnish one answering to that of <i>oua</i>	502
" one " " of <i>ouan</i>	503
" one " " of <i>oue</i>	504
" one " " of <i>ouen</i>	505
" one " " of <i>oui</i>	506
" one " " of <i>ouin</i>	507
" one " " of <i>ua</i>	508
" one " " of <i>ue</i>	509
" one " " of <i>ui</i>	510
Should <i>wi</i> be invariably pronounced as a diphthong?	511
Furnish an English sound answering to that of French <i>uin</i>	512
Are all the diphthongs you have mentioned, diphthongs also in poetry?	513

common prose, would, in highly-wrought compositions, be read as two: *vio-ler* would make *vi-o-ler*; *rui-ner*, *ru-i-ner*; *for-ti-flant*, *for-ti-fi-ant*, and so on.

514. Directions for finding out which are the diphthongs that become double vowels in poetry:—

515. FIRST DIRECTION.—Almost all the diphthongs given in the foregoing collection become double vowels, when they follow an *r* or an *l* preceded by another consonant: *cri-a*, *pri-ant*, *publi-ons*, *sangli-er*, *meurtri-er*, *cli-ent*, etc.

516. SECOND DIRECTION.—*Oi* is a diphthong wherever it is used or seen: *roi*, *voi-là*, *droi-ture*, *moi*, *toi*, *soi*, etc., for poetry as well as prose.

517. THIRD DIRECTION.—*Ion* forms a double syllable in every word but the plural first persons of the imperfect indicative, present conditional, present and imperfect subjunctive of verbs: *nous aim-ons*, *nous parlerions*, *que nous chantions*, *que nous dansassions*. Even in such cases, should an *r* following another consonant precede *ion*, this syllable is no longer a diphthong: *nous mettri-ons*, *nous rendri-ons*, *nous rompri-ons*, *nous vaincri-ons*, etc.

518. FOURTH DIRECTION.—*Oin* must invariably be considered as a diphthong in prose and poetry.

519. FIFTH DIRECTION.—*le*, *ieu*, *ian*, *ien*, *ui*, being as frequently two syllables as one, in prose or poetry, the ear is the best guide for discovering which is the most harmonious.

RULES TO BE OBSERVED IN READING FRENCH.

520. Good French reading, independently of emphasis and quantity, rests greatly on the harmony created by a judicious and grammatical fusion of words. This fusion, if one may be permitted so to call it, is merely a correct union of final syllables with the initial

Interrogator: —Have you any directions here for finding out when a diphthong becomes a double vowel in poetry?	514
What is the instruction contained in the first direction?	515
What is that contained in the second?	516
" " " in the third?	517
" " " in the fourth?	518
" " " in the fifth?	519
Does not good French reading require particular attention?	520

vowels of following words, whenever the sense and the letters are not opposed to the connection.

521. Words ending with a silent *e* run into words beginning with a vowel or an *h* mute: *cet aimable-homme-est mon ami*; *sage-et belle-enfant*.

 Hyphens are inserted in these examples merely to point out where the connection should be made evident.

522. Words ending with a consonant are united with words beginning with a vowel or an *h* mute, whenever the words are allied by their sense: *cet-aimable homme est mon ami*. *Cet* modifies *aimable homme*; *mon* qualifies *ami*.

523. PRACTICAL EXAMPLE.—“Mathieu Guichard avait-environs dix sept-ans, était d'une taille moyenne, maigre, nerveux-et pâle; ses-yeux-étaient gris; ses cheveux châtais, clairs-et soyeux: sa figure-annonçait-un singulier mélange d'astuce-et de niaiserie, d'indolence-et de vivacité; son teint plombé, hâve, avait cette couleur-étiolée, maladive, flétrissante, particulière-aux-enfants de Paris, nés dans-une classe pauvre-et laborieuse. Voilà pour le physique de Mathieu Guichard.”—*Le Parisien en Mer*, par Eugène Sue.

524. DIRECTION I.—The euphonical connection described above takes place, whenever an article immediately precedes a noun, or an adjective: *les-enfants*; *un-intime ami*; *des-hommes*.

525. II.—Whenever an adjective precedes its noun: *charmant-asile*; *beaux-arts*; *grand-homme*; *mon-estime*; *ton-honneur*; *cet-arbre*, etc.

526. III.—Whenever a pronoun comes before its verb: *nous-avons*, *vous-aurez*; *ils-étaient*, *elles-aiment*, etc.

527. IV.—Whenever a verb is immediately followed by a pronoun, an adjective, or a participle, to which it refers: *prenez-en*; *allez-y*; *dit-on*; *nous sommes-impatients*; *vous êtes-aimables*; *ils sont-aimés*, etc.

Interrogator:— How should words ending with a silent *e* be pronounced? 521

And where words end with a consonant, how should they be read? 522

Read out the practical example given here, from your copy 523

Some directions are given here respecting the cases in which final consonants of words are united to the initial vowels of others. Give me an account of the first direction 524

” ” ” the second 525

” ” ” the third 526

” ” ” the fourth 527

528. V.—Whenever an adverb immediately precedes an adjective, a participle, or another adverb, which it modifies: *très-utile*; *trop-injuste*; *fort-intéressant*; *moins-aimé*; *plus-étudié*; *bien-agrablement*, etc.

529. VI.—Whenever prepositions and conjunctions come between words which they serve to connect: *après-eux*; *sous-argent*; *avec-orgueil*; *mais-on vient*; *pourtant-il est là*; *et puis-elle sourit*.

530. VII.—The *t* terminating the conjunction *et* is invariably silent, wherever it occurs. See letter *t*.

531. Be it well understood, that in conversation, too scrupulous an observance of this union of words would appear pedantic.

532. EXAMPLE in the course of which most of the foregoing rules are illustrated:—

533. “ Nous ne nous-adresserons qu'aux-esprits-attentifs, réfléchis-et dociles; qu'aux-esprits bien-intentionnés surtout; ceux-là, nous sommes certains de les persuader: nous les convaincrons que rien n'est plus facile-à peindre que la figure de la prononciation.

534. “ Rappelons, toutefois, que cette prononciation figurée n'est pas toujours-agréable-à la première vue. L'œil-est souvent choqué devant la représentation physique d'un mot peint-en lettres-inusitées, en lettres qui ne paraissent pas-avoir d'analogie; et cela parce qu'on n'est pas-accoutumé à les rencontrer-ainsi liées-ensemble. Pour-apprécier-une prononciation figurée, il faut toujours-avoir les-yeux de l'intelligence-ouverts; il faut s'aider soi-même, et ne jamais douter du livre que l'on-a besoin de consulter. Pense-t-on que si nous doutions nous-mêmes de la bienveillance du lecteur, nous-aurions-enterpris-une tâche-aussi pénible, aussi ingrate? Non, certes; mais nous nous sommes laissés-entrainer-à l'idée de cette confiance réciproque qui fait plus-encore que tous les-efforts.—
NAPOLÉON LANDAIS.

535. The sounding of final consonants in nouns singular, where

Interrogator — Give me an account of the fifth	528
Give me an account of the sixth	529
" " " the seventh	530
Would it not be wrong to be overscrupulous in this union of words?	531
Please to read the example given here, which you have copied, taking pains carefully to connect your words as directed	532—534
Are words, ending with consonants, always united in reading to words beginning with vowels?	535

they are usually silent, is very seldom heard in conversation, whatever may be the initial of the next word.

536. There are words, chiefly nouns, in which the penultimate consonant should be distinctly articulated; in all such words the final letter is silent; such words usually end with *art*, *ard*, *ers*, *ert*, *eurs*, *ord*, *ors*, *ours*, *ort*, etc.

537. EXAMPLES serving to illustrate the two preceding rules:—

538. Votre *banc* est là; le *berger* est venu; du *camp* à la ville; une *clef* en or; un *fusil* à percussion; *galop* à l'Africaine; le *loup* aura mangé l'agneau; un *nid* au bout de la branche, etc. Le *dedans* ou le dehors; du *tabac* et des cigares; du *drap* à l'aune, etc. Un *rampart* en pierre; *bavard* odieux; l'univers est l'ouvrage de Dieu; le *couvert* est mis; allez ailleurs ou restez; *secours* étranger; il est sourd et muet; la *mort* aura ses victimes, etc.

PRONUNCIATION OF LIQUID L.

539. There are two ways of uttering liquid *l*: one for public speaking and poetic readings; the other for familiar intercourse and general conversation.

540. The pronunciation of liquid *l* for public speaking and poetic reading requires a faint sound of *y* in the English word 'yet,' to be heard following another faint sound obtained from natural *l*; so that *pailasse*, *vieillir*, *fillette*, *brouillon*, *feuillage*, etc. should be pronounced nearly as if the spelling had been *palyasse*, *viyir*, *fylette*, *broulyon*, *feulyage*, etc.

541. TALMA, Mademoiselle MARS and DUPLESSIS always pronounced liquid *l* as the Italians pronounce *gli* in *biglietto*. The learned GATTÉL also recommended this articulation, and we find

Interrogator:— When nouns have terminations such as *art*, *ard*, *ers*, *ert*, etc., what is the correct way of pronouncing their final consonant? 536

Repeat the examples on the rules just mentioned 537, 538

What is the correct pronunciation of liquid *l*? 539

What is the correct way of pronouncing liquid *l* in public speaking etc.? 540

How used *Talma* and Mademoiselle *Mars* to pronounce liquid *l*? By whom was this articulation also recommended? In whose dictionary is it sanctioned? 541

it now sanctioned in BESCHERELLE's incomparable *Dictionnaire National*, as the correct pronunciation for such words as *billard*, *billet*, *billot*, *babiller*, *piller*, *fillette*, *tilleul*, sounded as [biljär, biljë, biljò, etc.]

542. When *a*, *e*, *ou*, or *eu*, precede *il* or *ille*, the liquid sound produced should be without any articulation whatever of *i* before *l*: examples: *ailleurs*, *meilleur*, *tailleur*, *feuille*, sounded as [àljér, mljér, táljér, fléjé].—BESCHERELLE.

543. It will, however, be clearly perceived how necessary it is sometimes to avoid pronouncing too distinctly the *i* after liquid *l*, when one observes the necessity of establishing a difference between *souiller* and *soulier*, *rouiller* and *roulier*; *piller* and *pilier*.

544. There are words in which liquid *l* could not be sounded without producing an objectionable effect: *poulailler*, for example, which must invariably be pronounced as [poulâjay], and not as [poulâljay]; because it is a word exclusively belonging to colloquial intercourse. Such familiar words require the sound of *l* to be entirely dropped.—DICTIONNAIRE NATIONAL.

545. When a natural *e* precedes liquid *l* in the same word, liquid *e* must also sound as in *poulailler*.

546. Several words may be found in which an *i* follows liquid *ill*; examples: *million*, *millier*, *milliard*, *billion*, *bailliage*, *fournilliére*, *Villiers*, *Radonvilliers*, etc., the *l* of all such words should, in familiar as well as in any other style of speech, be distinctly heard: [miliyon, miljay, milijär, etc.]

547. Liquid *l* should also be made audible in *ailleurs* on all occasions; for it is derived from *lieur*, old French for place, *ailleurs* representing *d lieur*.—BESCHERELLE.

548. The pronunciation of liquid *l*, generally used in French

Interrogator: —Should the <i>i</i> before liquid <i>l</i> be sounded after <i>a</i> , <i>e</i> , <i>ou</i> , or <i>eu</i> ?	542
Might not some mistake arise from a careless pronunciation of liquid <i>l</i> in such words as <i>souiller</i> and <i>soulier</i> ?	543
What is said here on the liquid <i>l</i> of <i>poulailler</i> ?	544
When a natural <i>e</i> precedes liquid <i>l</i> , what should be the pronunciation of the latter <i>l</i> ?	545
How should liquid <i>l</i> be pronounced when it has an <i>i</i> immediately following it?	546
Is there not here an article on the liquid <i>l</i> of <i>ailleurs</i> ?	547
Mention the French letter answering in some measure to liquid <i>l</i> as it is sounded in conversation	548

conversation, is in some measure that of *y* in *payen*, *moyen*, *joyeux*, etc.

549. No sound whatever of liquid *l* is observable in common colloquial intercourse.

DIRECTIONS FOR THE CORRECT PRONUNCIATION OF LONG AND SHORT SYLLABLES.

550. I.—Every syllable, having its vowel followed by any final consonant but *s* or *z*, is short: *sac*, *nectar*, *sel*, *fil*, *pot*, *tuf*, etc.

551. II.—Every masculine syllable [one that does not end with a silent *e*, *es*, or *ent*] that is short or long for the singular, is invariably long for the plural: *des sacs*, *des sels*, *des pots*, etc.

552. III.—Nouns having neither *s* nor *x* added for their plural number, are exceptions to the foregoing rule: *numéro*, *Te-Dess*, *kirschenwasser*, etc., their quantity is the same for both numbers.

553. IV.—Every masculine syllable, having a final consonant answering to the plural signs *s*, *z*, is long: *le temps*, *le nez*, etc.

554. V.—When a word ends with a liquid *l*, its last syllable is short: *éventail*, *Avril*, *vermeil*, *fauteuil*.

555. VI.—Nasal syllables are long, whenever the syllable that follows them begins with any consonant but an *m* or *n*: *jambe*, *jambon*, *craindre*, *trembler*, *peindre*, *joindre*, *tomber*, *humble*, etc.

556. VII.—A nasal syllable ending with *m* or *n* becomes short, as soon as the next syllable in the same word begins by whichever of those two consonants it ends with: *épigramme*, *consonne*, *personne*, *qu'il prenne*, etc. A very few exceptions are found: *ennui* and derivatives, *ennoblir* and derivatives.

Interrogator:—Are you ever to pronounce liquid *l* in common colloquial intercourse? 549

You have some directions here respecting the pronunciation of long and short syllables; please to mention the first direction 550

What is the second direction for the correct pronunciation of such syllables? 551

What is the third? 552

„ the fourth? 553

„ the fifth? 554

„ the sixth? 555

„ the seventh? 556

557. VIII.—Any syllable ending with *r*, and followed by a syllable beginning with any other but that same consonant is short: *barbe, barque, bateau, infirme, ordre*, etc.

558. IX.—Any vowel that precedes double *r* becomes a long syllable, whenever these two consonants seem to sound as one: *arrêt, barre, bizarre, tonnerre*, etc.

559. X.—Any syllable is long as a penultimate, when it immediately precedes a termination beginning with an *s* or a *z*, and ending with a silent *e*: *base, diocèse, bêtise, rose, épouse, ruse, topaze, treize, seize*, etc.

560. XI.—Should the terminating syllable beginning with *s* or *z* be itself long by its nature, it remains so, and often causes the preceding syllable to become short: *il s'extasie, pesée, épousée*, etc.

561. XII.—Any sounded *r* or *s*, that follows a vowel and precedes a different consonant, makes the vowel which it follows short: *jaspe, masque, astre, burlesque, funeste, barque, berme, cirque, borne, Saturne*, etc.

562. XIII. Every terminating syllable ending with two vowels, the latter of which is a silent *e*, is long: *pensée, armée, joie, j'envoie, je loue, il joue, la rue, la nue, il mue*, etc.

563. XIV.—When the final *e*, by the addition of an accent, or one or more letters, becomes necessarily sounded, then the syllable preceding it is short: *loué, joua, muer*, etc.

564. XV.—When a syllable is terminated by a vowel preceding another vowel that should not be silent, that syllable is short: *créé, féal, action, hair, doué, tuer*, etc.—G. DUVIVIER.

565. The foregoing instructions on quantity have very little reference to the pronunciation used in conversation: they relate almost exclusively to declamations, poetic readings, and oratorical delivery,

Interrogator: —What is the eighth direction for the correct pronunciation of such syllables ?	557
What is the ninth ?	558
,, the tenth?	559
,, the eleventh?	560
,, the twelfth?	561
,, the thirteenth?	562
,, the fourteenth?	563
,, the fifteenth?	564

Have the foregoing instructions on quantity any reference to the pronunciation used in conversation?

where harmony and perfection of articulation, when attainable, are indispensable.

566. The Learner will nevertheless find it very useful to pay some attention to the general principles laid down here, in order to read well himself, and to understand others when they do so.

Interrogator: — What will the learner find very useful? 566

END OF THE CRITICAL RULES, ETC.

OBSERVATIONS ON FRENCH VERSIFICATION.

567. The pompous mouthing of French verse, which some teachers enforce, by compelling their pupils to mark the rhymes so emphatically, and to cleave the hemistichs with such merciless violence, far from adding to the harmony of declamations and readings, reduces them to ding-dong bellowings which good taste and sense will ever condemn.

568. English hearers should detect very little difference in the correct reading of French Alexandrine verse, compared with the delivery of English heroic lines, read by a man of taste and education.

569. A French line of poetry requires four principal rules to be observed in its construction: it must consist of a certain number of syllables, depending on the character of the subject; it must have somewhere a cesura or rest; it must not contain any dissonance, occasioned by syllables clashing against each other; and it must, in the last place, exhibit a sonorous and appropriate rhyme answering to its correspondent line.

570. THE MEASURE of a line is determined by the number of its syllables.—There are lines of twelve syllables or six metrical feet; two syllables always constituting a foot in every kind of French verse. Lines of twelve syllables are called Alexandrine.

Aux plus savants auteurs, comme aux plus grands guerriers,
Apollon ne promet qu'un nom et des lauriers. BOILEAU.

571. THE ALEXANDRINE VERSE ending with an unaccented *e* consists of thirteen syllables.

Soumis avec respect à sa volonté sainte,
Je crains Dieu, cher Abner, et n'ai point d'autre crainte. RACINE.

572. The unaccented *e* of the thirteenth syllable of Alexandrine verse may be followed by a plural *s* or the final *st* of the plural third person of verbs; it is always a silent syllable.

Périsse la vengeance et ses douceurs trompeuses !
Cet orchestre est à moi, ces chantres m'appartiennent. LA HARPE.
LA LARRE.

573. Many poems consist of lines having only ten syllables called five-feet verse. This is a metrical length usually preferred for epigrams, humourous tales, familiar epistles, and similar kinds of poetic effusions.

574. Unaccented *e*, *es*, or *ent*, which may, as in the Alexandrine, be observed at the end of such lines as the one just described, or of any other kind of line whatever, forms an additional syllable, but not an additional foot, being so totally silent that it helps merely to lengthen the foregoing vowel:—

Aux peupliers qui bordent mon séjour
J'avais juré de suspendre ma lyre.

575. RESTS OR PAUSES.—Every line consisting of twelve or of ten syllables has a rest or pause that serves to divide it into two separate parts, called hemistichs or half verses. This rest occurs for the former, between the third and the fourth feet, and for the latter, between the second and third feet:—

Que toujours dans vos vers,— le sens coupant les mots,
Suspende l'hémistiche,—en marque le repos. BOILEAU.
Sages sans lois,— brillants sans imposture,
Coulez, mes vers,— enfants de la nature. DE BERNIS.

576. THE REST must not divide a word in two; nor be felt on the unaccented *e* of the ending syllable of any word, as in:—

Thémire, dont les *at* — *traits* ravissent les coûrs.

And in:—

La bonne fortune — rend le cœur orgueilleux.

577. The rest is, however, correctly placed, when it occurs on a syllable preceding that unaccented *e*:—

C'est en vain qu'au Parnasse — un téméraire auteur. BOILEAU.

578. The rest is not found in its appropriate portion of the line, when it falls on an unaccented *e* that has an additional plural *s*, or the final plural *nt* of the third person of verbs not used in the imperfect indicative or present conditional; as:—

Les hommes qui nous aiment — ont sur nous de grands droits.

579. It is also contrary to the rules of metrical harmony to select as a resting-place any expression that should naturally be united to the subsequent word or words, as in:—

Adieu, je m'en *vais* à — Paris pour mes affaires.
Nous verrons bientôt *si* — chez moi je suis le maître.

580. The third person singular of the present indicative of *être* is also objected to as a resting word:—

On sait que la chair *est* — quelquefois bien fragile.

581. A noun should not be separated from its adjective, or any word from its accompanying preposition or necessary complement, for the purpose of making a rest; as in:—

Iris, dont la *beauté* — *charmante* nous captive.
Sais-tu qu'on n'acquiert *rien* — *de bon à me fâcher* ?

582. Prepositive locutions must not, either, be divided by metrical pauses, as in:—

Du moins *avant* — *qu'on t'ouvre la barrière*.

583. Relative *qui* and *que* are also objectionable words when they are selected to mark the pause, as in:—

Tel est l'homme de *qui* — tu vantes les vertus.

584. ~~583~~ Having pointed out where pauses are incorrectly marked, we need only add, that wherever the sense and the syllable combine to indicate a natural breathing-place, there the rest is correctly laid.

585. Although the *Cæsura* has often been described as synonymous with metrical rest, they are not the same.

586. *Cæsura* signifies division, not necessarily requiring a pause; the metrical rest denotes an evident suspension of speech for the purpose of taking breath. There may be in a line of poetry several *cæsuras*, but there should be only one rest, as in:—

Mon arc, mes javelots,— mon char, tout m'importe.

587. The *cæsura* occurs here at the word *arc*, and at *char*; the pause or rest is felt on the last syllable of *javelots*.

588. EXAMPLES in which the rest is pointed out by =, and the *cæsura* by —; viz. :—

Le tonnerre alors gronde, = éclate ; — la tempête
Sifflé et frémît sur lui ; = Renaud, — que rien n'arrête,
Malgré l'air et la terre, = et l'enfer en courroux,
Frappe ; — l'arbre expirant = reçoit ses derniers coups.

P. GRANDMAISON.

Vous marchez ; — l'horizon = vous obéit. — La terre
S'élève ou redescend, = s'étend ou se resserre. DELILLE.

589. METRICAL RESTS in their proper places are indispensable in Alexandrine verse and lines of ten syllables. *Cæsuras* may or may not occur in such compositions.

590. **LINES OF ELEVEN** and nine syllables are very seldom used; they are found only in operas and a few lyrical poems of former days.

591. Eight, seven, six, and five syllables are not unfrequently met with in the lines belonging to humorous and light verse.

592. ~~NOT~~ Lines should never consist of more than twelve syllables.

593. THE PLACE OF PAUSES and caesuras in short lines depends entirely on the taste and ear of the writer; the reader cannot help detecting them after a little practice.

594. Lines consisting of fewer syllables than five are usually burdens to songs or repetitions of a comic character.

EUPHONY AND DISSONANCE.

595. All sounds approaching to that of the *hiatus* are inadmissible in good verse; therefore final syllables, sounding like *a*, *é*, *i*, *o*, *u*, *eu*, *ou*, *an*, *in*, *on*, *un*, should not meet initial syllables of a similar sound; example: *balbala élégant*; *ruisseau égaré*; *ami obligeant*, etc.

596. Final syllables sounding like those mentioned in the preceding paragraph may be used before initial syllables sounding like them, provided a plural *s* or *x*, interposing its sound, serves to obliterate the hiatus: *fulbalas élégants*; *ruisseaux égarés*; *amis obligeants*, etc. See further on: *aie*, *ie*, *ue*, etc.

597. The verbal termination *aint* may occur in any part of a verse, and is pronounced and scanned as one syllable only, the final *t* being distinctly heard before a vowel or an *h* mute: *ils chantaient*; *elles danseraient*. This rule only refers to imperfect and conditional tenses.

Mille ruisseaux, fuyant à travers la verdure,
Se croisaient, circulaient, mariaient leur eau pure. GILBERT.

598. Such terminations as *able*, *acre*, *adre*, etc. ending with a silent *e*, with or without the plural *s* or the *nt* of verbs, as well as *ague*, *arque*, *igue*, *ugue*, *ongue*, *ourgue*, etc., although scanned as two syllables each, when they occur within the line, are only reckoned and pronounced as one syllable when they close the verse; example:—

Si la raison nous luit, qu'avons-nous à nous plaindre?
Nous n'avons qu'un flambeau ; gardons-nous de l'éteindre. VOLTÉ.
Les cent portes frémissent
Et s'ouvrent en roulant sur leurs gonds qui mugissent. FAYOLLE.

599. When the termination of a word has a silent *e* for its last letter, it may be used within the line, before a word beginning with a vowel or a consonant:—

Muse, changeons de style, ou je cesse d'écrire.

BOILLEAU.

600. OBSERVE that the silent *e*, before a word beginning with a consonant, becomes necessarily sounded, and helps to form a metrical half-foot, as in *muse* and *cesse*. It is entirely mute before a word beginning with a vowel or an *h* mute, serving then only to lengthen in a slight degree the sound of the foregoing syllable, as in *style* before *ou*.

601. When an unaccented final *e* occurs in verse, before a word beginning with a consonant, it should be lightly sounded by the reader as English *e* in the word *flattery*. See further on.

Le masque tombe, l'homme reste,
Et le héros s'évanouit.

J. B. ROUSSEAU.

602. The silent final *e* may be used at the close of the first hemistich of Alexandrine verse, and lines of ten syllables, only when the next word begins with a vowel or an *h* mute:—

La rime est une esclave et ne doit qu'obéir.

BOILLEAU.

603. Terminations of words having a silent *e* for their last letter, to which has been added a plural *s*, or the plural *nt* of some verbs, although inadmissible at the close of the first hemistich of Alexandrine lines, and lines of ten syllables, may be used within such lines, or within the lines of any other verse, and then that silent *e* becomes an audible metrical half-foot:

Justes, ne craignez point le vain pouvoir des hommes.
Qu'ils tremblent à leur tour pour leurs propres foyers.

J. B. ROUSSEAU.
RACINE.

604. The final *es* of the second person singular of verbs, immediately following a consonant, also becomes a metrical half-foot, when it occurs within the line; it is never used at the close of hemistiches in the higher styles of poetry; and it is perfectly silent whenever it ends a verse:—

T'accordes-tu mieux de ces douces Ménades?

BOILLEAU.

605. The *e* belonging to singular, plural, and verbal terminations in *e*, *es*, and *ent*, immediately preceding a consonant: *belle dame*, *tantes rondes*, *tu dansez*, *elles chantent*, must be slightly sounded as English *e* in *flattery*, final *s* and *nt* being then perfectly silent, whenever such terminations occur within the line. And when the next word begins with a vowel or a silent *h*, not only the *e* of final

es and *ent* must be distinctly though slightly heard, but the final *s* or *t* also; example:—

Et que devant son char ses légères suivantes
Ouvrent de l'orient les portes éclatantes.

SÉGUR.

606. The unaccented final *es* of any word in which that *es* is immediately preceded by a consonant must be pronounced in verse exactly like the terminations just mentioned.

Certes, chères brebis, vous êtes mes amours.

607. There are readers of French verse who carelessly pass over the unaccented final syllables ending with *e* before a consonant, *es* and *ent* just noticed, seemingly avoiding to give such letters the slightest sound. We consider that this is depriving the line of half a foot, and consequently rendering the requisite measure false. The sounding of such syllables should be delicately revealed, simply denoting, as it were, the presence of a breve.

608. *.* In composing verse, it is better to abstain from using too frequently such syllables within the body of the lines; a verse is never so purely metrical, as when no semi-sounds of this nature are there.

609. *Aie, ée, ie, oie, oue, ue*, etc. are frequently met with in good verse within the line, but never unless the following word has a vowel or a silent *h* for its initial letter:—

L'harmonie, en naissant, produisit ces miracles.

BOILBAU.

De la froide ciguë exprime les poisons.

DE SAINT ANGE.

Et la scène française est en proie à Pradon.

BOILBAU.

610. When a plural *s* is added to such as the foregoing terminations, *plaies, fées, joies*, etc. or the verbal *s* of some conjugations, *tu paies, tu nies, tu joues*, etc. they are only used at the close of the verse:—

Enfin bornant le cours de tes galanteries,
Alcippe, il est donc vrai, dans peu tu te maries.

BOILBAU.

611. Various syllables used in the body of words have an *e* that is perfectly silent; example: *tutoiemont, féerie, démangeaison, gaieté*. When such is the case, in verbs as well as in nouns, that *e* is invariably passed over in the scanning; example:—

Je me dévouerai, s'il le faut ; mais je pense.

LA FONTAINE.

Hiéron, j'oublierais qu'il est un Ciel vengeur.

CHAPAL.

Je prolongeais pour lui ma vie et ma misère.

RACINE.

612. The *a* of *aoriste, Sabine, and Août*, being always silent, is not reckoned as a syllable in poetry:—

Je vous parrai, lui dit-elle,
Avant l'Août, foi d'animal.

LA FONTAINE.

613. In *faon*, *Laon*, *paon*, it is the *o* which is passed over in the scanning ; example :—

Ainsi qu'un *faon* timide oubliant l'herbe tendre. GAUCHY.

614. ENT, representing the third person plural of verbs, is counted as a syllable, when it immediately follows a consonant, and it is passed over in the scanning, when it comes after *é*, *i*, *u*, as *créent*, *cient*, *tuent*, *jouent*, etc.

615. Whenever such verbs as *créent*, *cient*, *tuent*, *jouent*, to which may be added such other verbs as *aient*, *paient*, *voient*, from *avoir*, *payer*, *voir*, occur in the construction of a verse, they must invariably be used at the close of such verse ; the plural *soient*, from *être*, is the only verb that forms an exception to this rule :—

Quelqu'élevés qu'ils *soient*, ils sont ce que nous sommes.

J. B. ROUSSEAU.

616. ET should not immediately precede a word beginning with a vowel or a silent *h* : it may, however, be used before *oui* ; writers of old did not observe this rule, because they cared not for the presence of the *hiatus* :—

Or *et* argent dont tout plaisir procède. CL. MABOT.

617. The word following *et* should therefore begin with a consonant :—

Pour lui Phébus est sourd et *Pégase* est rétif. BOILEAU.

618. Sounds purely nasal should be avoided as much as possible, when they might occur as words or as terminations of words before other sounds of a similar nature, or before any vowel used alone or as an initial letter ; such lines as these have therefore a cacophonic effect :—

Ah ! j'attendrai long-temps, la nuit est *loin* encore.
A mes cris redoublés fermant son *sein* impie.
Disperse tout son *camp* à l'aspect de Jéhu.

619. The presence of a nasal sound immediately preceding a word beginning with a vowel or a silent *h* is not, however, objected to, provided the *n* of that nasal be one of those that orthoëpic rules have included amongst final letters which should invariably be heard.

Qu'on est digne d'envie,
Lorsqu'en perdant la force on perd aussi la vie ! P. CORNEILLE.

620. There is no hiatus where a final vowel meets an aspirated *h*, or where it occurs before any other vowel, the sounding of which resembles that of an aspirated letter :—

N'allons point à l'honneur par <i>de hontouses brigues</i> . BOILEAU.	
Je chante <i>ce h'ros</i> qui régna sur la France. VOLTAIRE.	
C'est ur homme..qui..ah / un homme..un homme enfin. MOLIÈRE.	
Je dis la vérité; <i>hélas</i> ! à quoi sert-elle ? MOLLEVAUT.	

621. Final unaccented *e* belonging to dissyllables and polysyllables counts for nothing in the scanning of a verse, when it precedes the interjections *ha!* *ho!* *hé!* *hélas!* or the words *oui*, *onze*, although the initial letters of such words partake of the aspirated sound; examples:—

Cher Zacharie, hé bien ! que nous annoncez-vous ? RACINE.
Mon fils même, oui, mon fils ne saurait t'enchaîner. LÉONARD.

622. Regardless of the presence of a hiatus, compound terms, in which vowels clash, may be occasionally used:—

Dans tout le *Pré-aux-clercs* tu verras même choses. CORNEILLE.

623. Notwithstanding the presence of a hiatus, such interjections as *ah*, *oh*, *eh*, and the word *oui*, may be repeated:—

Oh ! oh ! le drôle a-t-il pu si bien faire. VOLTAIRE.
Out, out, vous me suivez, n'en doutez nullement. RACINE.

624. *Oui*, the participle of *ouir*, unlike *oui*, represents two syllables in the scanning of verse, and cannot be preceded by a sounding vowel without causing a cacophony:—

Je n'ai jamais oui de vers si bien tournés. MOLIÈRE.

625. The *o* of the participle *oui* is never aspirated as in *oui*, the French for 'yes.'

METRICAL FEET IN FRENCH VERSE.

626. A few French words may be found to contain long and short syllables so situated as to represent pure Trochees, Pyrrhics, Dactyles, and Anapæsts; but they are so scarce that lines called trochaïc, pyrrhic, dactylic, and so forth, have been very rarely composed. The English language has a great advantage in this respect over the French.

627. A French metrical foot is therefore simply two syllables, long or short, combining with other syllabic couplets to form a verse.  The scarcity of French feet of a decidedly harmonious nature, precludes all possibility of constructing poems of any length in blank verse.

628. English readers who wish to recite well French *morceaux* extracted from RACINE, BOILEAU, CORNEILLE, etc. need only pay a moderate attention to the cæsuras, hemistichs, and rhymes of such extracts.

RHYMES IN FRENCH VERSE.

629. Words or syllables corresponding in sound and terminating couplets or triplets of lines are called rhymes in most of our modern languages.

630. Small poems of several lines have been composed in French as well as in English exhibiting but one single rhyme. A French poet of great celebrity having devoted a share of his attention to the subject of good rhyme, we cannot do better than quote one of his beautiful definitions.

Quelque sujet qu'on traite, ou plaisant ou sublime,
Que toujours le bon sens s'accorde avec la rime.
L'un l'autre vainement ils semblent se hâter,
La rime est une esclave, et ne doit qu'obéir.
Lorsqu'à la bien chercher d'abord on s'évertue,
L'esprit à la trouver aisement s'habitué;
Au joug de la raison sans peine elle flétrit.
Et, loin de la gêne, la sert et l'enrichit;
Mais, lorsqu'on la néglige, elle devient rebelle,
Et, pour la rattrapper, le sens court après elle.

BOILEAU.

631. A STRIKING DIFFERENCE exists between French and English rhymes: English rhymes have no gender; French rhymes are either masculine or feminine.

632. MASCULINE, when their sound is produced by any vowel that does not precede a final unaccented *e*.

633. FEMININE, when their sound is produced by any vowel immediately preceding final *e*, *es*, or *ent*, as *ée*, *ie*, *oe*, *ues*, *ouent*, etc. or by any two syllables, the latter of which has an unaccented *e* for its termination, whether that *e* be followed by a plural *s*, or the final *nt* or *s* of verbs.

↳ 634. A rhyme is masculine notwithstanding the presence of final *ent*, when the letters immediately preceding that termination are *ai*.

635. *Ent* is itself a masculine rhyme when it does not serve to represent the third person plural of a verb.

EXAMPLES OF MASCULINE AND FEMININE RHYMES.

636. MASC.—*Dans Florence, jadis, vivait un médecin.*
Savant hableur, dit-on, et célèbre assassin. BOILEAU.
Moi qui, contre l'amour fièrement révolté,
Aux fers de ses captifs ai long-temps insulté. RACINE.
Aux accords d'Amphion les pierres se moueaient,
Et sur les murs thébains en ordre s'élevaient. BOILEAU.
Bienfaisante déesse! unique et cher appui!
Tu nous restes encor lorsque tout nous a fui. ST. VICTOR.
Arcas s'est vu trompé par notre égarement,
Et vient de me la rendre en ce même moment. RACINE.

637. FEM.—*Mais c'est pour l'ébranler une faible tempête;*
Le livre sans vigueur mollit contre sa tête.
Mille oiseaux effrayants, mille corbeaux funèbres,
De ces lieux déserts habitent les ténèbres. BOILEAU.

FEM.—O vous, qui de la cour affrontez les tempêtes,
Qu'ont de commun les champs et le trouble où vous êtes ?

DELILLE.

Tu dis à leurs concerts qui chaque jour reviennent,
Cet orchestre est à moi, ces chantes m'appartiennent.

LALANNE.

638. ALTERNATIONS of masculine and feminine rhymes: French poems invariably consist of alternate masculine and feminine lines.

639. It is necessary for the correct construction of some descriptions of poesy to observe strictly the rule directing most imperatively that two rhymes of one gender shall invariably be followed by two rhymes of the opposite gender.

640. The poems that require this severe control are chiefly didactic and epic; to which are added tragedies, comedies, satires, and moral epistles of all kinds. Other styles of poetic composition are also subjected to this rhythmical yoke; but not so absolutely by far as the poems above mentioned.

EXAMPLES: —Noble et tendre Amitié, je te chante en mes vers.
Du poids de tant de maux semés dans l'univers,
Par tes soins consolants, c'est toi qui nous soulagés ;
Trésor de tous les lieux, bonheur de tous les âges,
Le Ciel te fit pour l'homme, et tes charmes touchants
Sont nos derniers plaisirs, sont nos premiers penchâts.

DUCIS.

Ce héros dans mes bras est tombé tout sanglant,
Faible, et qui s'irritait contre un trépas si lent ;
En se plaignant à moi de ce reste de vie,
Il soulevait encor sa main appesantie,
Et, marquant à mon bras la place de son cœur,
Semblait d'un coup plus sûr implorer la faveur. RACINE.

641. The rhymes of one gender should scarcely ever correspond in sound with subsequent rhymes of the opposite gender: such lines as these are therefore not worthy of imitation:—

Tels des antres du nord échappés sur la terre,
Précédés par les vents, et suivis du tonnerre,
D'un tourbillon de poude obscurcissant les airs,
Les orages foudroyans parcouruent l'univers.

642. There are many subjects of a less exigent character that may be expressed in verse, where the lines alternate as to gender, in the following way:—

EXAMPLES.—1. Un ange, au radieux visage,
Penché sur le bord d'un berceau,
Semblait contempler son image,
Comme dans l'onde d'un ruisseau.

REBOUL.

2. De la dépoille de nos bois,
L'Automne avait jonché la terre,
Le bocage était sans mystère,
Le rossignol était sans voix.

MILLEVOYE.

3. Oh ! pourquoi n'ai-je pas de mère ?
Pourquoi ne suis-je pas semblable au jeune oiseau
Dont le nid se balance aux branches de l'ormeau ?

Rien ne m'appartient sur la terre;
 Je n'ai pas même de berceau,
 Et je suis l'enfant trouvé sur une pierre
 Devant l'église du hameau.

SOUMET.

643. REMEMBER that, however mixed the rhymes are found, a fresh rhyme introduced is always of a gender different to that of the last one produced, against which it has to appear. In the first example, *ruisseau* would be followed by a rhyme of the feminine gender, and so would *voix* and *hameau*, belonging to the two other examples.

644. THE GENERAL RULE to which beginners should attend in the composition of mixed verse, besides the foregoing one, is to avoid making the former hemistich of a line to rhyme with the latter, and to be particularly careful in letting ten lines at least intervene between a rhyme once used and a repetition of that same rhyme.

645. ODES, SONGS, fables, and fugitive pieces of every description, are generally versified by mixed rhymes, arranged entirely according to the taste and fancy of the writer.

EXAMPLE:—Fortune dont la main couronne
 Les forfaits les plus inouïs,
 Du faux éclat qui t'environne
 Serons-nous toujours éblouis ?
 Jusques à quand, trompeuse idole,
 D'un culte honteux et frivole
 Honorerons-nous tes autels ?
 Verrons-nous toujours tes caprices
 Consacrés par des sacrifices,
 Et par l'hommage des mortels ?

J. B. ROUSSEAU.

646. Several masculine lines may appear together in uninterrupted succession, provided the rhyme is the same for all the lines.

EXAMPLES:—O mont de Sinai, conserve la mémoire
 De ce jour à jamais auguste et renommé,
 Quand sur ton sommet enflammé,
 Dans un nuage épais le Seigneur enfermé,
 Fit luire aux yeux mortels un rayon de sa gloire. RACINE.

Dans ma jeunesse,
 On voyait les auteurs,
 Fertiles producteurs,
 Enchanter les lecteurs,
 Charmer les spectateurs
 Par leur délicatesse.

PANNARD.

647. The same uninterrupted course of rhymes may occur as it regards feminine verse.

EXAMPLE:—Aujourd'hui ce n'est plus cela:
 Les vers assoupissent,
 Les scènes languissent,
 Les muses gémissent;
 Pégase va
 Cahin, caha.

PANNARD.

648. In all kinds of fugitive pieces and poems of a light description, where the rhymes are mixed, the lines may be of various lengths, a shorter verse rhyming with a longer: this is a license which is not allowed in Alexandrine verse, used for epic and didactic compositions.

649. THE BREAK or *L'Enjambement*, which is, literally speaking, a stepping over from one line to another, or from one hemistich to the next, in order to get at some words belonging to a proposition, a phrase or sentence, incomplete without them, may always be called a blemish when it occurs in verse of the Alexandrine description.

650. Breaks, for we are not aware of any term answering better to the word *enjambement*, destroy in a greater or less degree the measure of any verse; example:—

Au fond du bois, à gauche, il est une vallée
Longue, étroite, à l'entour de peupliers voilée;
Loin des sentiers battus, à peine du chasseur
Connue et du berger.....

651. In plays, and more particularly in Comedies, an *enjambement* here and there is found to produce a good effect; MOLIÈRE and RACINE have furnished many examples of its usefulness.

652. *Enjambements* have been authorized by celebrated writers in lines of all lengths, when, the sense being kept up to the end of the next verse, there is besides a slight rest at the end of the first:—

Là git la sombre envie, à l'œil timide et louche,
Versant sur des lauriers les poisons de sa bouche.

653. They are frequently met with, adding expression to the words, where there is passion, or a sudden burst of feeling:—

Le Ciel te donne Achille, et ma joie est extrême
De l'entendre nommer.... Mais le void lui-même. RACINE.

654. Dramatic dialogues often contain them also to great advantage:—

Ainsi tous trois, seigneur, par vos soins réunis,
Nous vous.... PYRRHUS.

Allez, Madame, allez voir votre fils.

655. But the sense must be distinctly suspended; for they would be inadmissible had the foregoing lines been these:—

Le Ciel te donne Achille, et ma joie est extrême
De le voir ton époux. Mais le void lui-même.
Or—Ainsi tous trois, seigneur, par vos soins réunis,
Nous ne craindrons plus rien.
PYRRHUS.

Allez voir votre fils.

656. *Enjambements* are very expressive where they serve to set

forth in more emphatic language any prominent circumstance, action, or sentiment:—

EXAMPLES:—*Si ma fille une fois met le pied dans l'Aulide,
Elle est morte.. Calchas qui l'attend en ces lieux.... RACINE.*

657. And speaking of a butterfly:—

*L'insecte, tout à coup détaché de sa tige,
S'enfuit.. et c'est encore une fleur qui voltige.* COLARDEAU.

658. ANOTHER EXAMPLE:—

*Elle arrive; et bientôt revenant sur ses pas,
Halante, de loin.—“ Mon cher fils, tu vivras,
Tu vivras.”* A. CHÉNIER.

659. Although *enjambements* should be avoided by writers wishing to compose correct verse, their presence is not unfrequently necessary in tales and fables, when the lines adopted run in couplets, and consequently produce sounds which might become monotonous were it not for such judicious interruptions.

SUFFICIENT OR ALLOWABLE RHYMES.—RICH, REDUNDANT, AND OTHER RHYMES.

660. FRENCH VERSES, as it must already have been noticed, depend entirely on the harmony produced by their rhymes. Rests incorrectly marked, and rhymes insufficient, forced, or discordant, besides making most unpoetic lines, would contribute greatly to destroy the necessary fluency of any composition.

661. It is not necessary, in long poems, that the rhymes be invariably rich; they may sometimes be merely sufficient, provided rich and redundant rhymes precede and follow them. Discordant rhymes in French poetry are like false quantity in Latin verse.—**LOUIS RACINE.**

662. A RHYME IS RICH, when it consists of a full syllable pronounced exactly like the syllable with which it corresponds; and such a rhyme is still richer, when the letters are also the same:—

*Mes soeurs, l'onde est plus fraîche aux premiers feux du jour,
Venez: le moissonneur repose en son séjour,
La rive est solitaire encore;* VICTOR HUGO.

*La pensée est ton feu ! la parole est ton glaive !
L'esprit humain flottant s'abaisse et se relève* DE LAMARTINE.

663. A RHYME IS REDUNDANT, when such a word as *charité* rhymes with *parité*, for three vowels are here distinctly sounded alike; numerous repetitions of such rhymes would have a surfeiting effect in poems of a dignified character.

664. A SUFFICIENT RHYME may be produced by any sound that

is sufficiently similar to that of the corresponding line to create an agreeable sensation on the ear.

SUFFICIENT RHYMES:—

Travaillez pour la gloire, et qu'un sordide gain
Ne soit jamais l'objet d'un illustre écrivain.
Je sais qu'un noble esprit peut, sans honte et sans crime,
Tirer de son travail un tribut légitime. BOILEAU.

665. A masculine rhyme cannot be sufficient, when it rests on the final vowel alone of dissyllables and polysyllables; examples:—

REJECTED RHYMES. { triompha forcé ennemi vaincu
 dompta désarme assujetti battu

666. DIPHTHONGS and compound vowels are considered as fair rhymes, without the assistance of the consonants that precede them.

FAIR RHYMES. { tableau effroi genou aveu
 pinceau emploi caillou milieu : CARPENTIER.

667. EXAMPLES OF ALLOWABLE masculine and feminine rhymes:—

MASCULINE. { amant rumeur écrit discours printemps
 lisant odeur édit amours innocents

FEMININE. { ouvrage supplice crime plaisante jalouse
 apprentissage vice victime triomphante vie

668. When terminations consist of two consonants preceding the rhyming sound, whether masculine or feminine, provided one of the two consonants rhymes with the sounding syllable, in both lines alike, that rhyme is called rich.

RICH RHYMES. { amant sénateur trembleur écrit
 charmant adulateur pâleur récit
 nature victoire emphase intrigue
 ceinture histoire phrase brigue:

669. All feminine rhymes are rejected that would be false under a masculine form.

REJECTED RHYMES. { armée ravie reçue
 domptée finie promue
 armé ravi reçu
 dompté fini promu

670. A few writers have patronised as fair rhymes the final *ue* objected to in the preceding words; it is a license which learners should avoid.

671. TERMINATIONS that rhyme fairly with each other, under a masculine form:—

SUFFICIENT RHYMES.	AIM rhymes with <i>ain, ym, ein, in</i>	IFFB rhymes with <i>yphé</i>
	AIS ait ALT aid ANG ang AND ant ARD art EZ ès FANT phant, etc. FÉR phé IEZ ieds	Is ix Oc oq and ock OFFB ophe OIDS oix OIS oix OM on ORD ort OUS oux UM un

672. Many masculine terminations will rhyme under a plural form with syllables of a very different spelling that would not be tolerated, were it not for the presence of plural *s* or *x*.

673. EXAMPLES of such allowable rhymes:—

EMPS	may rhyme with <i>ans, amps, ants, ance, ands, ents, and ang.</i>
As	may rhyme with <i>arts, ards</i> OIS with <i>oits, oids, oix, oigts</i>
AIS	<i>ats, aps</i> ONDS <i>ons, onts, etc.</i>
EAS	<i>aits</i> ORPS <i>orts, ortz, ords</i>
EUX	<i>erts</i> OS <i>ots, ocs, aux, auts, auds</i>
IX	<i>auds</i> OURS <i>ourgs, ourts, ourds</i>
	<i>its, is, ils</i> OUX <i>ous, oups, ouis, ouits</i>

674. QUOTATIONS in support of the foregoing statement. A few only are given, which will be found sufficient.

Il est dans tout autre art des degrés différents, On peut avec honneur remplir les seconds range.	BOILEAU.
Opposez les tableaux terribles ou touchants, Et des maux de la ville embellisez les champs.	DULARD.
Que demain le soleil, éclairant ces climats, Aux rives du Jourdain ne nous retrouve pas.	VOLTAIRE.
Comment puis-je siôt servir votre courroux Quel chemin jusqu'à lui peut conduire mes coups ?	RACINE.
De ton trône agrandi portant seul tout le faix, Tu cultives les arts, tu répanda les bienfaits.	BOILEAU.

675. *Seings* rhymes in the plural number with *seins, saints, scains, ceint*, notwithstanding their homonymous sounds.

676. *Hymne* has no corresponding word to rhyme with.

677. *Amne* and *omne* of such words as *condamne, automne*, in which *m* is silent, are considered to rhyme fairly with such terminations as *ane, anne; one, onne*.

678. Feminine terminations, in which *è* precedes a consonant and the silent *e*, are often found rhyming with *é* or *ai* preceding similar consonants and that same *e*: as *première* with *père*; *mystère* with *taire*; *tiède* with *cède*; *èce* also rhymes with *esse*; *ême* with *aime*; *ène* with *aine*; *être* with *aître*.

EXAMPLES: — Fille d'Agamemnon, c'est moi qui la première, Seigneur, vous appelaï de ce doux nom de père.	RACINE.
C'est l'erreur que je suis, c'est la vertu que j'aime; Je songe à me connaître, et me cherche moi-même.	BOILEAU.

679. *Ui* has sometimes been made to rhyme with the termination *i*, when the consonant or consonants following the former has or have been similar to that or those following the latter.

Point de bruit, Tout doux, un amené sans scandale suffit.	RACINE.
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680. *De PEZAY* has *habits* and *lit* rhyming with *nuits* and *nuit*.

681. ~~Le~~ The diphthong and compound vowel *ui* belonging to

feminine terminations, often rhyme with *i*, when the letters following both are the same.

nuire with *lire* *ruine* with *chagrine* *suivre* with *vivre*
guide *rapide* *suite* *interdite* *suisse* *justice*, etc.

EXAMPLES:—*Un jour*, dit un auteur, n'importe en quel chapitre,
Deux voyageurs à Jeun rencontrèrent une *huître*. BOILEAU.
Ma gloire, mon amour vous ordonnent de vivre,
Venez, Madame, il faut les en croire et me suivre. RACINE.

682. *Ien* monosyllable, rhymes very fairly with *ien* dissyllable; so does *ein* with *ien*.

683. When *ai* has in French the sound of *ay* in the English word *day*, it is a sufficient rhyme for final *e*.

684. *Ai*, with a final *s* or *t*, as *ais*, *ait*, of the imperfect indicative, and of the conditional tenses of *verba*, and *aids*, *ais*, *ait*, *aits*, *aiz*, of several words, answers also very well as a corresponding sound to the terminations *et*, *èt*, *ets*, *èts*, *èt*, etc.

lien with *bien* *allai* with *désolé* *frais* with *expres*
radieux *cieux* *voyagé* *que j'ai* *près* *plaidé*
fraie *forêts* *foréts* *paix* *effet* *jait*

EXAMPLE:—*Jamais le faible agneau dans le fond des forêts*
Du loup qui le poursuit a-t-il reçu la paix? AIGNAN.

685. OBSERVE here, that the terminations must both sound like *ai* in pair, to be admissible; for *je sais* does not rhyme with *essais*, *jamais*, *projet*, etc.

686. *Ai* preceding a syllable ending with a silent *e*, as *aible*, *aine*, *aire*, etc. is frequently found rhyming with *è*, *èt*, *ei*, and even with *e* unaccented when it is followed by a double consonant and the above-mentioned silent *e*.

faible with *hible* *vaine* with *gène* *laine* with *peine*
corsaire *misère* *châtre* *terre* *ailles* *elles*

687. In poems of a humorous description, *sait* has rhymed with *hic jacet*: LA FONTAINE;—*Sept* with *comète*: BOILEAU;—*Veille* with *vieille*: HOFFMAN; because the words are very few that end with such terminations.

écho with *incognito* *vert* with *Hesper* *bourg* with *jour*
piomb *non* *nom* *front* *scing* *main*
jeux *yeux* *monte* *plafondes* *fer* *fler*

688. Whenever the two rhyming words are monosyllables, in light sorts of compositions especially, the closing vowels alone have often been found to establish a sufficient similarity of sound; *du* has answered to *vu*; *là* to *va*; *cri* to *si*, etc.

689. LICENSES IN RHYMING which various poets have thought proper to take. We recommend English writers to avoid imitating them.

690. EXAMPLES:—

<i>cri</i>	with <i>dîfl</i>	<i>tier</i>	with <i>Garnier</i>
<i>d'or</i>	<i>nord</i>	<i>murs</i>	<i>Wurts</i>
<i>Eure</i>	<i>nature</i>	<i>Lychas</i>	<i>mourras</i>
<i>péris</i>	<i>Paris</i>	<i>Naxos</i>	<i>complots</i>
<i>Mycène</i>	<i>stenne</i>	<i>Tadmor</i>	<i>mort</i>
<i>pourceau</i>	<i>Io</i>	<i>mont</i>	<i>Phîlémon</i>
<i>Mars</i>	<i>remparts</i>	<i>traits</i>	<i>Cîr'es</i>
<i>travaux</i>	<i>Colchos</i>	<i>Phébus</i>	<i>inconnus</i>

691. RHYMES CONDEMNED by most modern writers:—

Syllables producing a lengthened sound should very seldom, if ever, be used as rhymes answering to other syllables requiring quick utterance.

Rhymes objected to:—

<i>passe</i> with <i>trace</i>	<i>maitre</i> with <i>mettre</i>	<i>bât</i> with <i>bat</i>
<i>taches</i> <i>tâches</i>	<i>trône</i> <i>Antigone</i>	<i>préface</i> <i>grâce</i> , etc.

692. Final *er*, with a sounding *r*, does not correspond well with *er* pronounced like *é*; therefore *fier* is not a good rhyme for *associer*; nor *fiers* for *foyers*; *cher* for *approcher*; nor *amer* for *blâmer*.

693. A syllable in which the letter *l* is liquid, cannot rhyme well with another syllable in which *l* has a natural sound; avoid, therefore, using such words as *fille* with *ville*; *mille* with *famille*; and, for masculine lines, never let such a word as *émaillé* be placed against such another as *mutilé*, etc.

694. A word may occasionally rhyme with another word spelt in a similar way, provided they each have a different signification;

EXAMPLE.—Désirieux de l'honneur d'une si belle *tombe*,
De peur qu'en autre part ma dépouille ne *tombe*. MALHERBE.

695. HOMONYMES which have similar terminations are considered to be fair rhymes when they occasionally meet.

<i>Saint</i> with <i>ceint</i>	<i>pin</i> with <i>pain</i>	<i>cygne</i> with <i>signe</i>
<i>cheur</i> — <i>cœur</i> , etc.		

EXAMPLE.—Dans une illustre église exerçant son grand *cœur*,
Fit placer à la fin un lutrin dans le *cheur*. BOILEAU.

696. PRIMITIVES with their derivatives are not considered good rhymes, unless they have significations perfectly distinct, or so clearly separate that each word suggests a different idea. *Jus* may rhyme with *verjus*; *d'abord* with *rougebord*; *quelqu'un* with *aucun*; *profond* with *fond*; *adroite* with *droite*; *affront* with *front*; *souris* with *ris*; *traits* with *portraits*; *faits* with *satisfais*; *printemps* with *temps*; *toujours* with *jours*; *adieu* with *Dieu*, etc.

697. Adjectives are not sufficient rhyme with their compounds; therefore *inutile* should not be used with *utile*; *désagréable* with *agréable*, etc.

698. Rhymes, in all poems of a high standard, should be observed

at the closing of each line only. Two hemistichs following each other should not end with syllables sounding alike. Defective lines:—

Aux Saumaises futures préparer des tortures.
Vous faites bien; et *mot*, je fais ce que je *dots*, etc.

699. The hemistich of one line also must not correspond in final sound with the hemistich of a subsequent line:—

Mais son emploi n'est *pas* d'aller dans une place
De mots sales et *bas* charmer la populace.

700. The closing syllable of a hemistich must not even sound like the rhyme of a preceding or following line:—

Tant de fioi entre-t-il dans l'âme des *d'vots*?
Et toi, fameux *héros*, dont la sage entremise, etc.

701. The first word of a line, moreover, should not rhyme with the last syllable of the first hemistich, nor the second word of a line with the last syllable of that line:—

DEFECTIVE. { L'amour n'a pas toujours respecté la nature.
 { Les rois de la nature sont au-dessus des lois.

Sufficient has been mentioned in the foregoing observations, we hope, to enable the English learner to read French poetry with additional interest. A work on French pronunciation would not have been complete without this addendum.

END OF THE OBSERVATIONS ON
VERSIFICATION.

FRENCH WORDS

CONTAINING

SOUNDS EQUIVALENT TO THOSE WHICH ARE GIVEN IN THE ENGLISH
 WORDS FOUND AT THE TOP OF THE PAGES THROUGHOUT
 THE PRONOUNCING VOCABULARY.

[FOR PROFICIENT LEARNERS.]

Bâr. bâtte. bâse. cê. cêtte. cêrclé. nêz. môt. môtte. môrt.
 chôse. bût. vrai. dît. dite. dire. foi. tout. banc. brin. bon.
 brun. geste. gôut. joug. ôn. refus. melon. moyén. zèle.

COMPARISON:—

The French sound produced by—	Answers to the English sound produced by—	The French sound produced by—	Answers to the English sound produced by—
à of bâr.	à of bár.	oi ... foi	wat ... war
à ... bâtte.	à ... bát.	ou ... tout	ou ... you
à ... bâse.	à ... bård	an ... banc	aun†... vaunt
é ... cê	é ... hèr	in ... brin	an§ ... can't
è ... cêtte	è ... béd	on ... bon	on ... don't
è, ê ... cêrclé.	è, ê ... théré	un ... brun	un¶ ... uncle
é ... nêz	á ... sâle	g of geste	š of leisüre
ô ... môt	ô ... nô	g ... gôut	g ... gig
ô ... môtte	ô ... nôt	g ... joug	g ... gig
ô ... môrt	ô ... nôr	š ... ôn	š ... šale
ô ... chôse	ô ... nôte	re ... refus	re ... more
ù ... bût	ù* ... gôde	me ... melon	me ... theme
ai ... vrai	ay ... day	ý ... moyén	ý ... ýou
i ... dît	è ... bê	le ... zèle	le ... sale
i ... dite	í ... pin	ch ... chose	sh ... shot
i ... dire	é ... thême		

* See this letter in the Vocabulary, and the Critical Rules.

† Consult the Critical Rules at letter O.

‡ Refer in the Vocabulary to an, and in the Critical Rules to a, e, and an article on nasal sounds.

§ ¶ All those nasal sounds require further instructions from a competent teacher.

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